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**The effect of a supervised music teaching program on the skill, attitude
and self-efficacy of parents who serve as home practice partners within
the Suzuki method**

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Abstract

The effect of a supervised music teaching program on the skill, attitude and self-efficacy of parents who serve as home practice partners within the Suzuki method

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The Suzuki Method of music education embraces parental involvement as a cornerstone of the philosophy and methodology, including attendance at parent education classes before the child begins formal lessons to prepare the parent as the home teacher (Suzuki, 1983). Motivating students to start practice, knowing specifically what to practice, or how to develop an intrinsic desire to practice, are common topics of interest for parents (Davila, 2014). The effect of parent behavior on the quality of home practice, specifically the effect of training parents to utilize research-based effective teaching strategies during home practice sessions, has not been investigated. My research comprised two investigative observations and one main study.

The first observation involved a questionnaire investigating parents' knowledge of the Suzuki method and philosophy and the effect of a pre-lesson parent education course on parents' role as home teacher and knowledge of the Suzuki method and philosophy. The results revealed that parents gain an understanding of the Suzuki method

and philosophy primarily through their experiences during private and group lessons. The second observation investigated concerns with home practice over a period of three years of continuous private lessons and parent education. The results revealed that most parents' practice concerns did not change over time or with experience. The main study examined the effect of a parent education course designed to teach parents specific teaching strategies on aspects of home practice. Results revealed that parent education that intentionally addresses specific teaching skills can be effective in prompting positive results during home practice. Results from this study may inform curricula for parent education courses and highlight effective teaching strategies for home practice and studio settings.

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Chapter I: Introduction

Fifty-seven percent of children between 6 and 17 years old participate in at least one after-school extracurricular activity (United States Census Bureau, 2014). Extracurricular activities are pursuits that are not part of the required curriculum and take place outside of the regular course of study (Digest of Education Statistics, 2009). Extracurricular activities often focus on the development of a variety of skills through activities such as chess, art, dance, drama, structured physical activity, and music (McHale et al., 2009; Vincent & Ball, 2007, p. 1064). These activities include both school-sponsored (e.g., varsity athletics, drama, and debate clubs) and community-sponsored activities (e.g., hobby clubs and youth organizations such as the Junior Chamber of Commerce or Boy Scouts) (Digest of Education Statistics, 2009).

According to the Digest of Education Statistics (2009), approximately 30% of children from elementary through high school participate in music related extracurricular activities. Parents enroll their children in music activities with the expectation of developing music appreciation and promoting lifelong music making (Dai & Schader, 2002; De Vries, 2009; Duke, Flowers, & Wolfe, 1997; Graziano, 1991; Ilari, 2013; O'Neill, 2003), as well as extra-musical skills such as discipline, social skills, and the development of self-esteem (Barnes, 2016; Creech, 2010; De Vries, 2009; Duke et al., 1997; Graziano, 1991; Hernandez-Cadelas, 2018; Ilari, 2013; O'Neill, 2003). Parents are involved in these activities to varying degrees depending on the age of the child and the requirements of the music program. Additionally, extracurricular activities such as music are regarded as opportunities to develop motor skills, social and intellectual skills, independence, self-discovery, work ethic, character, and life values such as leadership,

self-confidence, goal setting, and achievement of goals (Gould, Lauer, Rolo, Jannes, & Pennisi, 2006; Kremer-Sadlik & Kim, 2007; Vincent & Ball, 2007). Other reasons for enrolling children in music activities are related to the parent's current or past engagement in musical activities (Custodero, Rebello Britto, & Brooks-Gunn, 2003; Williams, Barrett, Welch, Abad, & Broughton, 2015). Parents with some musical experience are then likely to enroll their children in music lessons (Bugeja, 2009; De Vries, 2009; Duke et al., 1997; Graziano, 1991).

Parents often become involved in various ways in their child's extracurricular activities (Bugeja, 2009; Duke et al., 1997; Graziano, 1991; Gould et al., 2006; Kremer-Sadlik & Kim, 2007). Research suggests that parental expectation and aspirations for children's achievement may be the most influential components of parental involvement in such activities (Fan & Chen, 2001; Frome & Eccles, 1998). The depth of parent involvement in extracurricular activities depends on the parents' own confidence when helping their children succeed (Bandura, 1977; Einarson, Dakon, Mitchell, Gottlieb, & D'Ercole, 2018). The parents' perception of the teachers' or coaches' expectations related to parent involvement also influences the depth of involvement (Bugeja, 2009; Crozier, 1999, Crozier, 2010; Deslandes & Bertrand, 2005; Kovacs-Mazza, 2001; McHale, Updegraff, Kim, & Cansler, 2009; McPherson & Renwick, 2001; Overstreet, Devine, Bevans, & Efreom, 2005; Suizzo & Stapleton, 2007).

Parents with positive personal experience in private music lessons as well as those who participated in school music classes tend to support music education and enroll their children in music lessons (Bugeja, 2009; De Vries, 2009; Duke et al., 1997; Graziano, 1991). Beyond playing or singing along with a musical CD, many parents of young children feel hesitant to become involved in creating musical experiences for their child at home (De Vries, 2009). However, many parents do provide musical opportunities for

their children by enrolling them in organized music programs outside of the home. Parental attitudes and home environment are strongly related to whether a child continues music lessons (Graziano, 1991; Phillips and Weiss, 2016). The effects of parent attitude and home environment related to academic success are evidenced by parents providing school-related supplies and supplementary materials related to academic learning (Crozier, 1999). In a musical setting, parents also want to support children by providing tools to encourage music learning such as instrument purchase, transportation to lessons, musical recordings, note taking during lessons, initiating and supervising practice, and communication with the teacher (Bugeja, 2009; Creech, 2010; Graziano, 1991; Hallam & Creech, 2009; Hernandez-Cadelas, 2018).

Children often need help with self-regulation when practicing a musical instrument (Bugeja, 2009; Creech, 2010; Duke et al., 1997; Mazzocchi, 2015; McPherson & Renwick, 2001). Music students tend to enjoy playing their instruments in performance settings but do not generally enjoy practice (Duke et al., 1997; Mazzocchi, 2015). In fact, the amount and quality of practice has been shown to be a predictor of lesson drop-out behavior (Costa-Giomi, Flowers, & Sasaki 2005). Beginning students tend to lack strategies to solve practice challenges and may lack the ability to self-evaluate intonation and technique. Students who are dependent upon corrective feedback from their teachers are more likely to drop out of lessons than those who are more self-reliant (Costa-Giomi et al., 2005). Whether the child practices alone or with the guidance of a parent, it is recommended that the teacher provide guidelines related to what and how to practice (Bugeja, 2009; Kovacs-Mazza, 2001; McPherson & Renwick, 2001). Without specific directions from the teacher, parents often observe the child's practice without providing effective feedback necessary for developing proper practicing strategies (Kovacs-Mazza, 2001; McPherson & Renwick, 2001; Pitts, Davidson, & McPherson, 2000).

My interest in the role parents' play in their children's music learning experiences was prompted throughout my training and experience as a Suzuki violin instructor. The Suzuki Method promotes attendance at parent education classes before the child begins formal lessons to specifically prepare the parent responsible for home practice as the home teacher (Suzuki, 1983). Throughout my career, parents with similar questions and concerns regarding home practice have consistently approached me for guidance. Parents express a need for guidance regarding home practice regardless of their musical experience, profession, education, or socio-economic status. Motivating students to start practice, knowing specifically what to practice, or how to get a child to develop an intrinsic desire to practice, are common parental concerns (Davila, 2014). I was interested in designing a study that might suggest a curriculum or sequence of topics that could effectively address the most common concerns expressed by parents regarding children's home practice.

Traditional music programs do not typically require parental participation in the lessons or the child's home-practice, the Suzuki method of music education embraces parental involvement as a cornerstone of the philosophy (Suzuki, 1982). The Suzuki method is based on a philosophy that embraces the ideal that every child is capable of achieving a high level of ability when immersed in a positive and supportive environment. Parents are expected to attend private lessons as well as group or ensemble lessons. At home, the parent takes on the role of teacher and practices with the child. The parent and teacher work together to determine the needs and pace of the child's musical training and development (Suzuki, 1983).

As of May 2019, The Suzuki of the Americas Association had 7,994 registered Suzuki Method teachers with 40% teaching violin (Suzuki Association of the Americas, 2019c). Teacher training courses for music instructors using the Suzuki Method are

formalized and monitored by the Suzuki Association of the Americas (Suzuki Association of the Americas, 2016c). The Suzuki Association of the Americas (SAA) provides an overview of prerequisites and requirements for Suzuki Teacher Certification.

The SAA encourages well-trained musicians with a strong interest in working with young children and parents to consider beginning Suzuki pedagogical training through the SAA Teacher Development Program. Entering the Suzuki teaching profession requires a well-rounded, mature and balanced approach to educating the child and the parent as well as excellent instrumental skills and musical knowledge. Suzuki teachers are certified through training that involves learning the philosophy, teaching points involving breaking down musical pieces to be performed with success, relating the musical teaching to the appropriate developmental level of a child, and an overview of parent education. (Suzuki Association of the Americas, 2015g)

As described in the preceding quote, Suzuki teachers are expected to educate the parent(s) on the Suzuki method and philosophy. This entails the technical skills of playing a musical instrument, and instructions for home practice. Parents are expected to act as the home teacher and take an active role during daily practice (Bigler & Lloyd-Watts, 1979; Kreitman, 2010; Luedke, 1998; Morris, 2005; Richards, 1985; Slone, 1985; Sprunger, 2005; Sprunger, 2012; Suzuki, 1981; Suzuki, 1996). The SAA provides many resources for parents including literature related to practice, philosophical and technique related articles, videos through the SAA *Parents as Partners* video series, seminars at Suzuki workshops, institutes, conferences, and continued education through the private teacher (Einarson et al., 2016). Literature and transcribed lectures specifically related to effective teaching techniques for parents is limited (Goodner, 2017; Luedke, 1998; Sprunger, 2012). While parent education is emphasized as a prerequisite for a child's participation in a

Suzuki program, parent education courses are not standardized in terms of length or content.

Most Suzuki parent education sessions organized through individual studio teachers or presented at summer institutes commonly focus on the basic tenets of the method and philosophy and address the importance of regular practice and listening to lesson repertoire (Bossuat, 2010; Charboneau, 2007; D'Ercole, 2001; *Every Child Can!*, 2003; Felsing, 2008; Kendall, 1976; Lokken, 2009; Luedke, 1998; Maurer, 2010; O'Boyle, 2010; Pearson, 2007; Sandrok, 2010). The effect of parent behavior on the quality of home practice, specifically the effect of training parents to utilize research-based effective teaching strategies, has not been investigated.

I completed two observations and one main study to investigate parent behaviors during home practice. The first observation investigated the effect of a pre-lesson parent education course on parents' expectations for length of music study, self-efficacy as a home practice partner, level of communication with the private teacher, level of satisfaction with private lessons, and knowledge of the Suzuki method and philosophy. I gathered information through a questionnaire distributed to parents of children participating in Suzuki instruction. Participants included parents participating in formal parent education (BSOM) and parents who had not received formal parent education (UTES). I had expected to find differences between the two groups. I expected BSOM parents with formal training prior to starting private lessons to have more knowledge and understanding of the role of home teacher. When comparing responses of the two groups of parents, the results revealed a similar understanding of the Suzuki philosophy and method, regardless of whether the parent group had received formal parent education prior to starting private lessons. In addition, both groups had the same concerns regarding home practice. Even parents who had received two years of what was identified by

teachers and parents as parent education training stated the same concerns related to home practice as those not receiving any parent education outside the lesson. Results suggest that regardless whether parents did or did not receive formal parent education prior to starting lessons, parents develop an understanding of Suzuki method and philosophy through observations of the private and group lesson teachers. In addition, parents in general had the same concerns with home practice regardless of parent training prior to lessons, socioeconomic status, parent education, or musical experience.

The second observation investigated parent concerns with home practice over a period of time. I had expected the home practice concerns would change after several years of private and group lessons. However, parent concerns with home practice did not change over time and included: tuning an instrument, initiating practice, sustaining interest to practice, knowing what to practice, and creating a relaxed practice environment. The results from Observations 1 and 2 revealed the need for parental knowledge related to not only the philosophical tenets of the method, but also skills related to teaching and learning.

I designed a parent education course to address the specific concerns expressed by the parent participants in Observations 1 and 2 and offered the class to interested groups of parents whose children were participating in Suzuki instruction. Three separate five-session courses were scheduled in an effort to accommodate parents' schedules. The first of the three courses served as pilot for the two remaining courses. Participating parents committed to submit a home practice session video prior to the start of the course, complete a beginning and exit parent questionnaire, attend the five-session parent education course, submit one recording of a home practice session each week for the duration of the five-week course, and review video excerpts selected by the teacher. In addition, to assess whether changes that may have occurred during the course were

sustained over time, parents submitted a video recording of a home practice session six months after completing the course.

Behaviors related to effective teaching sequences captured in the videos of home practicing sessions were observed and analyzed. I observed 22 pre- and post-course home practice videos. Data generated from the submitted videos were analyzed in three ways: 1) analysis of selected goal-oriented practice segments 2) observation of pre- and post-course videos by three expert Suzuki Method string teachers, and 3) transcription and descriptive analyses of all pre- and post-course practice sessions.

Responses to the questionnaires as well as data gathered through observation of parent and student behaviors during home practice videos were analyzed to answer the following research questions:

1. Does a parent education course addressing specific teaching strategies affect parents' confidence as home music teachers?
2. Does a parent education course addressing specific teaching strategies effect observable differences in practice content, time management, dynamics of parent and child interactions, and goal-oriented practice?

I predicted that a deeper understanding of skills related to teaching and learning could foster more effective home practice, confidence as the home practice partner, and confidence to collaborate and communicate with the private teacher.

Chapter II: Review of Literature

Many school-aged children are involved in activities outside of the regular school day. These activities can include sports, art, music, or supplemental academic support. As children become involved in these activities outside of school, the parents also become involved. Parents are responsible for course registration and financial support as well as the logistics of scheduling and providing transportation (Gould et al., 2006; Graziano, 1991; Hernandez-Cadelas, 2018; Kremer-Sadlik & Kim, 2007). Additionally, music activities require attendance at lessons and for some, the monitoring of home practice (O'Neill, 2003). To gain a better understanding of the success or challenges related to children's participation and achievement in music, it is important to examine aspects of parent involvement that affect student engagement and skill development.

Parents who enroll their children in non-musical extracurricular activities such as sports, chess, or art have the expectation that their children will benefit from such involvement by developing such attributes as positive character traits, focus, and motor skills (Gould et al., 2006; Kremer-Sadlik & Kim, 2007; Vincent & Ball, 2007). When parents choose music as an extracurricular activity, common expectations of benefits include the extra-musical skills mentioned above as well as an appreciation for music, and the ability to remain engaged in lifelong music making (Dai & Schader, 2002; De Vries, 2009; Duke et al., 1997; Graziano, 1991; Hernandez-Cadelas, 2018; O'Neill, 2003; Scott, 1992).

Vincent and Ball (2007) conducted a study in the London area to examine parent reasons for enrolling children in extracurricular activities and the parental beliefs regarding the benefits of these activities. They interviewed middle-class parents who had at least one preschool-aged child participating in one or more extracurricular activity. The

parents viewed extracurricular activities as a non-formal method of fostering skills needed for success in school. As a result of involvement in these activities, parents' expected children to develop discipline, as well as physical, social, and intellectual skills. Additionally, the parents perceived children learning independence and self-discovery by choosing the type of extracurricular activity in which they want to participate.

Parents often perceive sports as an extracurricular activity that fosters children's self-perception, appropriate socialization behaviors with peers, and life values such as leadership and loyalty (Kremer-Sadlik & Kim, 2007). Parents from the Los Angeles area with children ranging in ages from 8 to 10 years old participated in interviews and video recordings of daily family routines. The results suggest that an active role on the part of the parents is correlated with children demonstrating more appropriate social behaviors with peers and an expressed healthy self-perception. Parents with children involved in sport activities who took an active role tended to provide feedback to their child during, and after, the activity. Parents expressed that providing feedback to their child following the sports event provided an opportunity to teach their child to have an "optimistic outlook, to work as a team member, set team improvement as a goal, and patience and perseverance that the child could apply later in life" (Kremer-Sadlik & Kim, 2007, p. 40).

Once a child is involved in an extracurricular activity, the probability of staying involved or improving skill depends greatly on associated parental behaviors (Gould et al., 2006). At the 2003 USA Tennis Competition Training Center Coaches Workshop, a questionnaire revealed coaches perceived 60% of parents as a positive influence on student success and 36% of parents were perceived as a negative influence on the child's development as a player. Common positive behaviors observed included the provision of financial support, logistical support such as transportation, scheduling of matches and practices, social-emotional support, and what the coaches perceived as unconditional love.

Less common positive behaviors identified by coaches were associated with parents demonstrating their understanding of the sport, the use of individual motivational techniques, verbally encouraging the child in a positive way, and deemphasizing pressure to win. The coaches identified unconditional love, provision of logistical support, emphasis on a positive attitude, and the modeling of positive values as the behaviors that had the most positive impact on the development of the child. Common negative parental behaviors identified were “parents over-emphasizing winning, unrealistic parental expectations, coaching their own child, criticizing their child, and pampering their child too much” (Gould et al., 2006, p. 633). Coaches viewed the negative behaviors as an attempt by the parents to motivate the child; however, these behaviors were viewed as inhibiting the child’s growth of ability. Coaches recommended education for the parents to include an emphasis on core values such as hard work, positive attitude, and the ability to keep success in perspective (Gould et al., 2006).

Reasons for Children in Music Lessons

How can a music educator maximize her communication and expectations with the parents? Through understanding the reasons and expectations parents have for enrolling their child in music lessons, the teacher may be able to more effectively communicate expectations for parental involvement and regularly evaluate whether the parent’s own expectations are being satisfied. According to the Digest of Education Statistics, approximately 30% of children from elementary through high school participate in extracurricular musical activities. Parents involve their children in private music lessons for various reasons. Some parents follow recommendations from parenting books or articles, suggesting the parents seek out musical experiences for children, as many school curriculums do not offer private music instruction (DeBroff, 2003; Jain, 2011). Another

reason for music enrollment is the parents' view music lessons as a means to foster extra-musical skills (Barnes, 2016; De Vries, 2009; Duke et al., 1997; Graziano, 1991; O'Neill, 2003). Other reasons involve the parents' current engagement in some musical activity (Custodero et al., 2003; Williams et al., 2015) or the parents' past personal music experiences (Bugeja, 2009; De Vries, 2009; Duke et al., 1997; Graziano, 1991).

Parents with positive personal experience in private music lessons as well as those who participated in school music classes tend to appreciate music education and enroll their children in music lessons (Bugeja, 2009; De Vries, 2009; Duke et al., 1997; Graziano, 1991). Surveys and questionnaires provide information and descriptions of parent perceptions and benefits of enrolling their children in music lessons. In a study designed to investigate parent's perception of the value of music and parental involvement in musical activities in the home environment, De Vries (2009) invited 63 Australian parents of preschool children to participate in a survey and a follow-up discussion group. The survey focused on musical activities in the home environment. The purpose of the parent discussion group focused on the factors affecting parental involvement in home music practice. The survey also asked for the children's age and whether they had participated in any organized music program. Parents were asked to describe their own musical background, whether they played a musical instrument, and what kind of music was played for the children. Another section of the questionnaire included a 5-point Likert-type scale addressing how often parents play music, sing, play instruments, and encourage musical play with their children.

Parents expressed concern regarding knowing when to begin formal music lessons and how to select a compatible teacher. Parents also expressed a lack of confidence related to creating musical activities in the home beyond playing commercial CDs or DVDs. Parents were positive regarding the overall value of children learning music, the

role of music in the home environment, and social development related to learning music in a group environment. De Vries (2009) suggests parent education that addresses parent concerns and the parents' lack of confidence could help music educators encourage more parental involvement with music in the home environment.

Duke et al., (1997) administered an extensive questionnaire to piano teachers and their students ($N = 663$), and the students' parents. Most of the participating parents had positive personal experiences in music instruction during their childhood and many continued to participate in music-making activities in adulthood. The parents viewed piano lessons as a worthwhile experience with benefits beyond music making, regardless of the child's ability in piano performance. Benefits were described as "discipline, concentration, self-esteem, and personal pleasure" (Duke et al., 1991, pp. 72-74).

Knowing the reasons parents enroll their children in music lessons helps the music educator to communicate clearly her own expectations of parental involvement. In addition, knowing what motivates parental involvement in academics and in extracurricular activities can be valuable to the music educator's effectiveness in parent communication.

PARENTAL INVOLVEMENT IN ACADEMICS

The depth of parent involvement depends on the parents' own confidence related to the subject and the perception of the teachers' or coaches' expectations related to parent involvement (Bugeja, 2009; Crozier, 1999, Crozier, 2010; Deslandes & Bertrand, 2005; Kovacs-Mazza, 2001; McHale et al., 2009; McPherson & Renwick, 2001; Overstreet et al., 2005; Suizzo & Stapleton, 2007). Understanding aspects of parental involvement such as: the quality and amount of supervision with home practice, participation in and knowledge of school music programs, educational aspirations for children (Fan & Chen,

2001), and cultural influence (Chao, 1994) can assist music educators in understanding and maximizing the influence of parents on a student's musical achievement.

I will discuss parent involvement in the academic setting and then compare the similarities in the musical setting.

School Contact, Parental Participation, and Home Supervision

The amount of involvement and willingness to invest in the school and home setting depends on the parent's comfort level as well as their perception of expectations from the teacher or child (McHale et al., 2009; Suizzo & Stapleton, 2007). Parents typically view the teacher as the expert, and often hesitate to get involved because they lack confidence related to knowledge of the subject matter. These feelings can preclude parents from getting involved in the teaching/learning process. However, when they are invited by the teacher or child to become involved, they participate with higher frequency (Crozier, 1999; Crozier, 2010; Deslandes & Bertrand, 2005; Overstreet et al., 2005; Suizzo & Stapleton, 2007).

In a longitudinal study of parents' perception of expected involvement in their child's school, Crozier (1999) suggested that parents' level of confidence related to helping their children with schoolwork depends on teacher directions and instructions. Interviews with working-class parents of secondary students revealed a lack of confidence related to effectively helping their child at home with difficult subjects. Parents preferred to limit their involvement and wait for specific directives from the teacher. Involvement in the child's education was commonly perceived among the parents as the obligation to support the child by providing tools for learning, such as: school supplies, checking that homework is completed, and telling the child to be cooperative at school.

Deslandes and Bertrand (2005) suggested that motivation for parental involvement with adolescents depends on several factors: the adolescents' grade level, the parents' confidence regarding the material being learned by the adolescent, the perceived invitation from the adolescent, and the perceived invitation from the teacher to become involved. Studying the predictive factors related to parental involvement across grade levels, Deslandes and Bertrand (2005) distributed a questionnaire to 770 parents of middle school and secondary-level students from urban and rural regions of Quebec. The results suggested that the best predictors of parental involvement at school were related to perception of an invitation to participate by the student or the teacher. During the initial contact between the teacher and parent, expressed expectations affected the perception of an invitation for involvement in school related activities. While discussing homework, the perception of student invitation for involvement in school activities developed through the social interactions between parent and adolescent. In addition, when parents perceived themselves as having knowledge of a subject matter, parental involvement during the students' work at home increased (Deslandes & Bertrand, 2005).

Parental Expectations and Aspirations for Children's Academic Achievement

Research suggests that parental expectation and aspirations for children's academic achievement may be the most influential component of parental involvement (Fan & Chen, 2001; Frome & Eccles, 1998). Fan and Chen (2001) reviewed the results from previous studies and designed a quantitative meta-analytic study to investigate the relationship between parental involvement and student academic achievement. The results revealed parental perception or expectation of a child's achievement as the strongest indicator of student academic achievement.

In 1998, Frome and Eccles analyzed data from a longitudinal study (The Michigan Study of Adolescent Life Transitions, 1983) to investigate parental influence on children's academic achievement. Participating parents received a questionnaire through the mail regarding their expectations and perceptions of effort needed from their children to achieve academic success. The children of the participating parents were interviewed at school over a period of two days, answering questions regarding their self-perception of ability and amount of effort needed to perform well on Math and English tasks. For both Math and English, the parents' perceptions of their children's ability impacted the children's level of effort, self-perceptions related to their ability to perform well, and expectations of the grade they would receive.

Socioeconomic Status

What does an educator need to know about parents' socioeconomic status to encourage parent involvement? Research on parental involvement suggests that, regardless of socioeconomic status, parental expectation and aspirations for the child's academic achievement are the strongest indicators of academic success (Hill, Castellino, Lansford, Nowlin, Dodge, Bates, & Petit, 2004; Overstreet et al., 2005; Zhan, 2006). High parent expectation and aspirations for their children's academic achievement may overcome challenges of families with low socioeconomic status. Educators with knowledge of parent expectations' and aspirations' impact on students, regardless of socioeconomic status, may adapt their form of parent communication to promote appropriate and effective parental involvement.

Zhan examined how parental assets affect parent expectations and involvement at school and home. Zhan investigated data related to 1,270 mother-child dyads from the National Longitudinal Survey of Youth. The mothers' average age was 38.7 and the

children's ages ranged from 5-12 years old. Net worth was measured by subtracting the household's total value of debts from total values of assets (Zhan, 2006). Parental expectations were measured by asking the mothers "How far do you think (your child) will go in school?" (Zhan, 2006, p. 967). Parental involvement was measured through student data reporting how many times within the previous few months their parents had participated in school related activities, communicated with the teacher, and helped with homework. The children's academic performance scores were measured through the Peabody Individual Achievement Test for math and reading. The results suggested a positive and significant relationship between the mother's expectations and the child's scores. Parents with expectations for their children's academic success also were more involved with school activities.

Hill et al., (2004) recruited children and their families from the Indiana and Tennessee area to participate in a multisite longitudinal study. A collection of background information on status and ethnicity was gathered when the children were enrolled in kindergarten. When the participating children reached the seventh grade, the families were contacted and interviewed. The children were interviewed to discuss their own perception of parent involvement. Mothers and teachers were also interviewed to investigate the amount and type of parent involvement. Results suggested parent aspirations for their children have an effect on increasing parental involvement regardless of level of parent education or socioeconomic status. Parents with higher education degrees and parents with a high school diploma described parental involvement behaviors as stopping by school, writing notes to the teacher, and responding to invitations to visit the school.

In a study investigating parental attitudes and behaviors as indicators of school involvement, Overstreet et al., (2005) interviewed 159 mothers who resided in urban

public housing. The majority of the participants (93%) were single mothers with an average income of \$6000 and high school was the highest level of education. The grade level of the participating children ranged from kindergarten through 12th grade. The typical parent in this study aspired for their child to attend college. Similar to the studies previously discussed, the results suggested school involvement on the part of the parent correlated significantly with academic aspirations for their child.

Cultural Influence

Cultural influence may affect the level and type of parent involvement. When immigrant parents are compared to second- or third-generation offspring of parents, cultural differences are evident in parenting styles and parental involvement (Chao, 1994; Freunda, Schaedel, Azaiza, Boehm, & Hertz Lazarowitzc, 2018; McHale et al., 2009). For educators, an understanding of diverse cultural values can be useful when attempting to foster parent involvement.

Chao (1994) designed a study to investigate whether indigenous (Chao, 1994) or cultural concepts had an effect on parenting styles beyond the framework of Baumrind's authoritarian and authoritative models. Participants were 50 Chinese immigrant mothers of preschool-aged children in the Los Angeles area. The mothers spoke English, were considered upper-middle class, and held at least a bachelor's degree. The control group participants were third generation European-American mothers of preschool-aged children. The mothers in this group were also considered upper-middle class with an education level of a bachelor's degree or higher. The Child Rearing Practices Report (Block, 1981) and the authoritative and authoritarian scales (Kochanska, 1990) were administered in English to both groups of mothers. In addition, both groups of mothers were given a 5-point Likert-type scale questionnaire to measure the degree of Chinese

child-rearing orientation. Chinese mothers scored significantly higher than European-American mothers on the authoritarian scale and the use of Chinese child-rearing beliefs. Chao suggested Chinese parents' combination of governing and supporting parenting style does not fit Baumrind's framework and suggests that culture does indeed have an effect on parenting style. Knowledge of how culture affects parenting styles can guide the educator's communication design when encouraging parental involvement.

A study by McHale (2009) examined the relationship between family values and children's behaviors through in-home interviews with Mexican-American youth and their parents. To specifically examine the role of cultural practices and values on children's behaviors, this study moved beyond the status variable of explanations such as social economic status and ethnicity. Criteria for participating families were: a biological mother of Mexican origin, a seventh-grade student, and a younger sibling living in the home (McHale et al., 2009). The biological father, or long-term adoptive father, lived at home and worked at least 20 hours per week. Cultural practices were described as having Mexican- or Anglo-orientation. McHale et al., then examined the family's values in two domains. The first domain was the "Mexican cultural ideal that reflects a communal orientation," called familism (McHale et al., 2009, p. 630). The second domain was the mother and father's aspirations their children's achievement. The data were collected through two forms of in-home interviews. The first in-home interview was conducted by the researchers talking to the parents in one room of the home while the youth were in another room. The family members were interviewed regarding family relationships, cultural values, language use, social contact, and psychosocial adjustment. Following the initial interviews, adolescents and parents were interviewed every evening over three to four weeks. The results suggest when the communal orientation within the family was strong, youth reported lower depressive symptoms and engaged in less risky behavior. The

results also suggest a positive correlation between family values and student's academic achievement. Awareness of how the communal orientation within the family and parent expectations effect student achievement benefit the educator to recognize strengths within Mexican families, which are not typical within Anglo families.

Cultural influence impacts parenting style and parental involvement. Immigrant parents may demonstrate expectations for student achievement and level of parental involvement differently than American parents. When communicating with immigrant parents, educators need to be sensitive to cultural uniqueness when inviting parents to become involved. The same influences of parental involvement in an academic setting may be applied to a musical setting and benefit music educators' communication of expectations of parental involvement.

PARENTAL INVOLVEMENT IN CHILDREN'S MUSIC EDUCATION

Similar components of parental involvement and influence on children's academic achievement have been examined in a music context. Parental involvement related to supervision of home practice (Bugeja, 2009; Duke et al., 1997; Kovacs-Mazza, 2001; McPherson & Renwick, 2001), expectation of the child's continuation of music lessons (Dai & Schader, 2002), perception of benefits related to music lessons (Duke et al., 1997) and perceived invitation from the teacher to become involved in the learning process (Bugeja, 2009) have been examined.

Supervision of Home Practice

Children often need help with self-regulation when practicing a musical instrument (Bugeja, 2009; Duke et al., 1997; Mazzocchi, 2015; McPherson & Renwick, 2001). Music students tend to enjoy playing their instrument in a performance setting but do not

generally enjoy practice (Duke et al., 1997; Mazzocchi, 2015). Whether the child practices alone or with the guidance of a parent, the teacher needs to give specific guidelines related to *what* and *how* to practice (Bugeja, 2009; Kovacs-Mazza, 2001; McPherson & Renwick, 2001). Otherwise, students tend to play through pieces without stopping to correct errors or practice musical phrasing (Lisboa, 2008), thus not effectively improve performance. Without specific direction from the teacher, parents generally observe the child's practice without directives or effective specific feedback (Kovacs-Mazza, 2001; McPherson & Renwick, 2001; Pitts et al., 2000).

In a case study designed to investigate children's ability to self-regulate practice, McPherson and Renwick (2001) analyzed videotapes of student practice sessions during the first three years of music instruction. Seven woodwind and brass students, ages ranging from 7 to 9 years old, videotaped practice sessions over a period of three years. The videotaped practice sessions were analyzed using the computer software package called *The Observer* (Noldus, Trienes, Hendriksen, Jansen, & Jansen, 2000). In addition to the analysis of the videos, the students, their parents, and music teachers were interviewed to gain a better understanding of students' self-motivation to practice the assignments. Results suggest that throughout the three years, beginning music students had difficulty regulating practice time and maintaining the quality of practice. Over the three years, the majority of the time spent during practice was dedicated to ensemble and solo pieces (Year 1: 84.5%; Year 3: 92.6%), and less time was spent on scales and technique (Year 1: 15.2%; Year 3: 7.4%). The students' practice lacked evidence of problem-solving strategies or apparent routines across the three years of observation. When practicing, the students played through pieces without stopping to correct errors. McPherson and Renwick suggested beginning students had not developed the ability to discriminate whether intonation was correct or incorrect. Some parents listened to home

practice and attempted to structure the time spent by asking the child what to practice next. The majority of the parents listened to the practice without interrupting or providing feedback. McPherson and Renwick recommended music teachers give specific strategies for practice time and incorporate pitch discrimination activities in lesson plans to improve the quality of student independent practice.

In a study to investigate the effectiveness of parent and child behaviors on practice sessions, Kovacs-Mazza (2001) contacted 19 mothers of piano students, between the ages of 5 and 12 years old. She videotaped home practice once a week for the duration of three weeks and then observed and noted the behaviors of both mother and child. The parental behaviors observed were classified as a general directive, specific directive, questions, music talk, specific approval, general approval, specific disapproval, general disapproval, approval mistake, disapproval mistake, and inactive behavior (Kovacs-Mazza, 2001). Child behaviors observed were categorized as playing and talking at the same time, playing the piano, clapping or singing the music, verbal response to parent questions, asking the parent questions, discussing the music, and off-task behavior. Results suggested the students spent the majority of the practice time playing the piano without any interruptions from the mother (38%). The practice session time was generally without structure, apparent goals, or directives from the parent. The amount of time the mother spent talking during the practice session (28%) was the second most frequent behavior recorded during the sessions. Kovacs-Mazza also reported that mothers with little to no experience were more efficient during the practice than were mothers with a higher level of experience and that the quality of practice increased when the mother simplified the task; it should be noted that this happened infrequently. The categories devised by Kovacs-Mazza were similar to those identified by O'Neill (2003) who used a similar observation procedure to identify student performance during practice.

Regardless of teacher method and expectations, young students tend to just play through their solo pieces rather than work on technique. Parents become involved at some level, but do not typically provide effective feedback. If the young student has difficulty with resolving a musical challenge, how does the teacher ensure the quality of home practice without parental help?

Parental Participation

Parental attitudes and home environment are strongly related to whether a child will continue music lessons (Graziano, 1991; Phillips and Weiss, 2016). The effects of parent attitude and home environment related to academic success is evidenced by parents providing school related supplies and supplementary materials related to academic learning (Crozier, 1999). Regardless of teaching philosophy, parents provide support by providing transportation to lessons, purchasing instruments, attending concerts, initiating practice, and helping with assignments (Bugeja, 2009; Graziano, 1991; Hallam & Creech, 2009, Hernandez-Cadelas, 2018). Parental involvement evolves as the child's musical needs change (Bugeja, 2009; Graziano, 1991). The change in parental involvement could be reduced to only reminding the students when to practice, reflecting a level of independence that most likely changes as the child approaches adolescence. Many educators agree that parental involvement benefits the students, yet not all teaching philosophies include strategies or designs to promote involvement.

Graziano (1991) mailed a questionnaire to private piano teachers in the state of New York. The teacher questionnaire revealed the background and teaching philosophy of each participating teacher. The majority of the teachers used traditional methods, while two of the teachers used the Suzuki method. When asked about parental involvement, two teachers required parental involvement as it was inherent in the method, and the remainder

of the teachers left the decision regarding how much to be involved up to the parents. Several teachers stated the importance of parental involvement, yet only two of the teachers reported any strategies used to encourage effective parental involvement in their children's musical education. The teachers described parental involvement as "providing transportation to and from lessons to helping with weekly assignments, attending open classes and playing piano duets with their children. Several teachers stressed the importance of parents' listening frequently and attentively to their children's accomplishments" (Graziano, 1991, p. 68).

The participating teachers were asked to recommend parents for participation in this study. Seventy-three parents responded, filled out a questionnaire, and were interviewed. The parents reported the following the reasons for starting lessons: desire and interest by parent and child, educational goals and values, development of a skill, and enjoyment (Graziano, 1991). Parents described their own parental involvement as giving praise and support, listening during the home practice, attending concerts, and encouraging their children to participate in studio recitals and other performance opportunities. Graziano also suggested that the parents understood how to adjust their involvement based on the changing needs of the child.

Hallam and Creech (2009) investigated the impact of interpersonal relationships between the parent and child on parents' type of involvement and parent's personal satisfaction and confidence related to assisting their children learning to play a musical instrument. The parents ($N = 352$) had no musical background, while the remainder of the parents' musical experience included taking lessons as a child and having music as their profession. Similar to the Graziano (1991) study, results suggest the most common form of parent involvement is practical support, such as arrangements for private lessons, transportation, purchase of quality instruments, providing a space for practicing, attending

concerts and rewarding successes with praise (Hallam & Creech, 2009). Parents also expressed uncertainty regarding the extent of their influence on their child's learning success, whether their involvement was partially responsible for the child's achievements, or whether the child "would have progressed equally well with or without their help" (Hallam & Creech, 2009, p. 100).

Regardless of the teaching method, parents become involved with the child's musical education through support and praise, organizing time to practice, and supervising practice. Whether or not parents receive guidance from the teacher, parents tend to be sensitive to the changing needs of involvement as the child grows into adolescence. Parents also demonstrate the ability and willingness to follow teacher suggestions and instructions for parental involvement.

Bugeja (2009) conducted a case study of two mother and daughter dyads to examine the changing role of parent involvement during practice sessions across 15 years of violin study. Both children began violin lessons at 4-years-old and continued lessons throughout high school. Both parents had taken a few years of piano lessons as children (Bugeja, 2009). One child's violin teacher used the Suzuki method, while the other child's violin teacher used a traditional-approach. Both mothers played classical music for their child during dinnertime. The traditional-approach mother played only classical music when the child was between 4 and 7 years old. As the child grew older, the parent changed the listening to include other musical styles. The Suzuki-approach mother played the Suzuki repertoire CD and increased listening time. However, once the child reached high school age, the listening time decreased. During the time of the interviews for this study, both students had already taken responsibility for listening to musical recordings especially when they needed reference for practicing purposes. Defined by the Suzuki teacher, the Suzuki parent reported her role was to "attend lessons, take notes, supervise

practice and encourage her daughter” (Bugeja, 2009, p. 22). The traditional-approach parent also attended lessons but did not receive a defined role from the teacher. Both teachers checked for parent understanding of the material covered during the lesson. The Suzuki parent consistently took notes and made notes in the music. The traditional parent simply observed the lessons with the teacher writing down lesson notes for the parent to review at home. When the student taking traditional lessons grew older, the parent was told attending lessons was no longer necessary. The Suzuki parent reported a change in lesson note taking when her child was age 9 and began reading musical notation. The lesson notes for this child became more general and were used as a point of reference for the parent and child during home practice. While both parents in the study communicated with the individual teacher about the child’s progress, the traditional parent reported that she would have liked more communication with the teacher about the lessons once the daughter reached high school. When asked about initiating practice, both mothers reported no resistance from the student regarding the initiation of home practice. The Suzuki parent initiated the practice daily, however the practice was at varied times in the daily schedule. The traditional-approach parent also initiated practice daily, and it occurred each day at the same time. As both students entered high school, both parents still needed to initiate practice and help organize the practice time. Both parents reported wishing that the practice sessions had been longer throughout the years of violin study. Both parents described their frequent involvement with home practice at the beginning of violin study. The “traditional” mother stated: ‘they were fairly heavily supervised initially’. The Suzuki mother notes: ‘when she first started I would tell her everything to do’ (Bugeja, 2009, p. 24).

Both parents relied on lesson notes to guide the home practice. As the daughters became older and more advanced on the violin, the role of the parents changed. The

Suzuki parent began to listen to practice from another room, offering occasional comments regarding the child's practice. As the child advanced in skill, the parent reported less confidence to assist practice. The parent comments became more general, similar to the general lesson notes. The traditional parent found supervising home practice more difficult once she was asked to stop attending the lessons. The mother eventually stopped all supervision of practice and followed the child's progress by only communicating with the teacher. Bugeja suggested from the parent interviews that the teachers in this study had an impact on the parent's level of involvement and influence throughout the years of violin study. Parent roles continue throughout a child's musical learning, but the parent roles change over time. Bugeja also suggests parental involvement across all teaching methods may benefit musical learning (Bugeja, 2009, p. 27).

Method may not influence the parent role in the learning process as much as the relationship between the parent and the teacher. The traditional approach parent was just as involved as the Suzuki parent, especially in the beginning stages of study. Additionally, parents are willing to accept teacher guidance regarding the type of parental involvement needed to support their child's education. Teachers do communicate the role and importance of parent involvement at the beginning of music study. However, as described in the Bugeja (2009) study, the Suzuki parent became less confident to provide feedback as the child became more advanced. What seems to be missing is a continuous dialogue between teacher and parent to reveal the evolving need for parental support.

PARENTAL EXPECTATIONS AND ASPIRATIONS FOR CHILDREN'S MUSICAL ACHIEVEMENT

Parents' attitudes toward involvement with music and the nature of their involvement with the child affects the child's musical achievement (Brand 1986, Dai &

Schader, 2002; Phillips and Weiss, 2016; Youm, 2016; Zdzinski, 1996). Brand (1986) gave a questionnaire to parents and teachers, along with an aptitude test for second-graders, to investigate a possible relationship between home environment and children's musical attributes. The participating parents lived in a disadvantaged neighborhood and represented the following demographic: Mexican-American (84%), African-American (9%) and Anglo (7%). The parents reported whether they felt the home environment was supportive of the child's musical achievement. The general music teachers determined achievement based on observations during music class. Both parent attitude toward music study and level of involvement with the child positively correlated with the children's musical achievement.

Zdzinski (1996) investigated the relationships among parental involvement, music aptitude, grade level, and gender on attitude toward music and musical participation, musical performance, and cognitive musical achievement. The students' who participated in the study were seniors (45%) and juniors (31%) in high school, and elementary students (27%) from five public school band programs. The results suggest that at the elementary level parental involvement was correlated with cognitive and performance outcomes in music. Zdzinski suggested that parent involvement was important for a student's musical success, but the type of effective parental involvement is dependent upon the student's age. Zdzinski recommended that music teachers inform and work together with the parents on strategies to increase parental involvement.

Dai and Schader (2002) examined parental expectations and values regarding children's effort and quality of performance in academics, musical training, and athletics. The participants ($n = 231$) were parents of children, ages 6 through 18, with up to 12 years of music training. A questionnaire was distributed to parents through music schools, conservatories, and the local youth orchestra. Responses were recorded on 7-point Likert-

type scales, with the range of agreement from “low” to “high.” Parents were also asked to provide background information related to their own formative music experiences and whether they continued involvement in musical activities. Parents reported enrolling their children in music lessons to provide a comprehensive general education. The results also suggested parents who valued effort in academic achievement also valued effort in music achievement. Parents’ willingness to invest time and the perception of their child’s ability in music activities were both positively correlated with the child’s level of musical competence. The results suggest that when a child has reached high school age and has received 10 to 12 years of music lessons, parents are willing to support students to continue with lessons regardless of scheduling conflicts with academics and sports. Parents are also more willing to support their child’s decision to continue a career in music.

Duke et al., (1997) sent an extensive questionnaire to expert piano teachers ($N = 124$), the piano teachers’ students ($N = 663$), and those students’ parents. The questionnaire provided profiles of students and families who participate in private piano instruction; examined relationships among various aspects of children’s lives and their experiences with music; and document the perceptions of teachers, parents, and students regarding the benefits of keyboard study for children. (Duke et al., 1997). The participating students’ ages ranged from 4 - 18 years old. The majority of the participating students were Caucasian, from two parent families, and had well-educated parents with professional careers. The questionnaire also revealed parental involvement during home practice. Thirty seven percent of teachers recommended parents regularly listen to home practice, 38% of the teachers recommended parents sometimes listen to home practice, and 23% of the teachers did not recommend that parents listen to the home practice. Regardless of the private teachers’ expectations, 92% of the parents listened to students’

home practice. In addition to listening to the students' practice, 76% of parents assisted during the practice, even though only 19% of the teachers recommended the parents assist, 25% recommended parents sometimes assist, and 55% never recommended the parents assist with home practice. Similar to the results found in Bugeja (2009) and Zdzinski (1996), parents adapt their involvement based on the child's age and needs for support. Parents listened and assisted during practice more frequently when the child was younger. Parents also reported younger students' need for reminders to practice compared to that of more independent high-school-aged students. Thirty-one percent of parents reported that their child practiced the same time every day and 63% of the parents reported that their child did not practice at the same time every day. Some students (25%) reported using the same routine exercises and tasks each practice and other students (62%) changed the routines during each practice. Both sets of students who practiced the same or different practice routines reported the following activities included during practice sessions: "scales, exercises, work on new and old pieces, sight-reading, etudes, music theory, playing music for fun, improvising, and other" (Duke et al., 1997, p.72).

PARENT INVOLVEMENT AS A KEYSTONE OF SUZUKI METHODOLOGY

The Suzuki Method embraces the ideal that every child is capable of achieving a high level of skill when immersed in a positive and supportive environment (Suzuki, 1983). The method, also called the Mother Tongue approach, or Talent Education, applies the same elements inherent in acquiring fluency in a language to learning a musical instrument (Suzuki, 1983). Such elements include parental modeling, parental involvement as the home teacher, listening and emersion, breaking down the skill in small basic steps, repetition, approximation of an aural model, and a positive learning environment (Suzuki, 1983).

Parents as Partners in the Music Learning Process: An Integral Aspect of the Suzuki Methodology

The Suzuki Method embraces parental involvement as a cornerstone of the methodology (Suzuki, 1983). Parents are expected to attend private lessons as well as group or ensemble lessons. At home, the parent takes on the role of teacher and practices with the child. The Suzuki Method prepares parents through parent education classes. In the Suzuki Method, parents are involved in the process of learning the instrument to varying degrees depending on the age of the child and the requirements of the individual teachers' programs.

The relationship among the parent, teacher, and child are described among Suzuki teachers, in related literature and in writings related to Talent Education, as the "Suzuki Triangle." One of the of the Suzuki teacher is to explain the Suzuki method and philosophy to parents, promote their role in the learning process, and foster commitment to be involved as a partner in the music learning process. The parents' responsibilities include taking notes and practicing the assignments with the child at home (Kempter & Suzuki, 1991; Luedke, 1998). The Suzuki Method as well as the Suzuki Association of the Americas, the organization that promotes Suzuki Methodology and Philosophy, does not prescribe one particular structure or curriculum for parent education courses; therefore, teachers' approaches to formal and informal parent training classes may differ.

Teachers need to have open and continuous dialogue to find out what parents need to help their child and in what areas they need guidance. Although parent education literature and parent lectures provide inspiration and can motivate parents to learn more or to improve their relationship with their children, each teaching and learning situation may need specific approaches and teaching strategies to effectively execute home practice.

Suzuki Method Repertoire

Another of the unique features of the Suzuki approach is the seeming absence of etudes or technical exercises as part of the curriculum. The technical teaching points necessary for skill development are embedded in each successive piece of repertoire. The repertoire and inherent teaching points included in the Suzuki Violin School comprise the core of study in the Suzuki teacher training sequence.

The Suzuki Method Violin Repertoire for Volume One is often used alone, without any supplementary literature or technical exercises, because the sequence and logic of the incremental steps introduced in the repertoire provide an impetus for skill development. Teachers who utilize the Suzuki repertoire books typically fall under one of two categories: teachers who have extensively studied the methodology and philosophy and adhere strictly to the sequence of the literature, and non-Suzuki-trained teachers who use the volumes of literature simply as a repertoire anthology. Suzuki encouraged individual teachers to personalize the use of his methodology by including ideas from their own training and experience. For this reason, courses sponsored by teachers designated by the organization to promulgate the methodology originally utilized by Suzuki himself vary with respect to the training and background of the teacher.

Because Suzuki encouraged individual teachers to personalize the use of his methodology by including ideas from their own training and experience, there have been accommodations made to fit the culture and needs of the Americas. Reviewing the original method of teacher training as described by Suzuki and the accommodations for contemporary use in the U.S. illuminated the differences between aspects of Japanese and United States education as well as the specific aspects of teacher training.

The next section describes the history of the Suzuki method and the development of teacher training practices within the membership of the Suzuki Association of the

Americas. A typical Suzuki Book 1 training course includes a discussion and timeline of Suzuki's life and the development of the methodology and philosophy. I felt it was important to review historical information that revealed the inspiration and development of the method as a way to more deeply understand the ideals set forth in the methodology by Suzuki himself. Following this historical overview, I summarize the following aspects of the method that I found most often described and defined in Suzuki's own writings: the development of character, the use of the mother tongue approach, the parent as home teacher, creation of a positive learning environment, the listening environment, motivation, the importance of group learning experiences, the principle of mastery, incremental learning, repetition, and review.

THE HISTORY OF THE METHOD

Who was Shinichi Suzuki?

Shinichi Suzuki, founder of Talent Education, was born in 1898 in Nagoya, Japan (Suzuki, 1981; Suzuki, 1987). Suzuki's father greatly influenced his concern for others as well as his love for knowledge and interest in research (Suzuki, 1983). Suzuki's father owned a successful violin factory (Suzuki, 1983) that served as a playground for Suzuki when he was growing up. One day at the factory, a gramophone was purchased and for the first time, Suzuki was captivated by the sound of the violin. The piece on the recording was Schubert's "Ave Maria," performed by Mischa Elman. Suzuki immediately took one of the factory violins home and persisted until he had taught himself to play Ave Maria by imitating the sounds he heard on the recording (Suzuki, 1983). Eventually Suzuki began to take traditional violin lessons with Ko Ando and later attended Stern'sche Conservatory in Berlin, Germany under Karl Klingler (Suzuki, 1983; Kendall, 1985). Suzuki struggled to grasp the German language and always envied German children's ability to speak the

language with ease. While in Germany, Suzuki attended a home concert and met a young vocalist named Waltraud Prange. That meeting led to several more and despite the cultural taboo for a Japanese man to marry a European woman, Suzuki and Waltraud were married in Germany on February 8th, 1928. Four months after the wedding, Suzuki's mother became critically ill and the young couple moved to Japan to be closer to his parents. A year later, Suzuki's mother passed away and his father lost his finances during Black Friday, forcing the violin factory to temporarily close. The couple then moved to Tokyo where Suzuki had the opportunity to perform in the Suzuki Quartet, a professional ensemble that comprised Shinichi and his three brothers. During that time Suzuki was also hired as a violin teacher at the Imperial and Kunitachi Conservatories (Suzuki, 1987, 1983).

While teaching at the conservatories, Suzuki was approached to teach the violin to two preschool-aged children named Toshiya Eto and Koji Toyota (Suzuki, 1983, 1987, 1996, 1998). Prior to the request to accept these two young children into his studio, Suzuki had been fascinated with his observations of the children speaking German so fluently. It was during this time that he was formulating his theories on how children learn and the basic premise of the mother tongue approach was realized: all children have the ability to speak their native tongue with ease. Suzuki hypothesized that the method and process of learning a language would be the key to unlock ability in any subject for every child. Teaching the two young boys gave Suzuki the opportunity to demonstrate the validity of his method and philosophy. During the next 10 years of teaching Toshiya and Koji, Suzuki developed a method of teaching as well as the ten volumes of literature known today as the Suzuki Method (Suzuki, 1983, 1987).

During World War II, Tokyo experienced frequent air raids, forcing many to evacuate the city. Suzuki became concerned for Waltraud and his students because they

refused to leave Tokyo as long as he remained. In addition, Suzuki's father had converted the old violin shop into a manufacturing plant for seaplane floats, but because the raw material of Japanese cypress wood was not readily being delivered, production rates were limited. Suzuki made the difficult decision to resign from the conservatories, separate from Waltraud and move to Kiosk-Fukushima to work as a lumber factory supervisor, ensuring the delivery of lumber to his father's factory. Meanwhile, Japan had developed mistrust for non-Japanese citizens, and although Waltraud was legally a citizen, she was labeled a foreigner and forced to move alone to the mountain resort of Hakone (Suzuki, 1983, 1987).

As the war progressed, Suzuki's sister became a widow and moved with her two boys to Kiosk-Fukushima to live with him. During the time living together with his nephews, Suzuki was provided more opportunities for observations related to the way children learn. Their life in Kiosk-Fukushima was very difficult, and food became so scarce that Suzuki, his sister, and nephews, and many of the workers were forced to eat the moss from the trees. Fortunately, a kind family named Doke provided Suzuki and his family with food and frequently invited them into the Doke home. Suzuki would recollect the family's kindness in *Nurtured by Love*, noting this experience as an example of the way good character fosters kindness (Suzuki, 1983).

Following World War II Suzuki learned that his former preschool student, Koji Toyota had lost his parents during the war and went to live with his uncle. When Suzuki contacted the uncle, they both agreed it was in Koji's best interest to live with Suzuki and his family (Suzuki, 1983). It had been three years since Suzuki had seen Koji, who had been working at his uncle's bar to make ends meet. There was an unfavorable change in Koji's character and conflict began in the Suzuki household. At first, Koji would be severely scolded for almost everything, but then Suzuki realized this form of education

was having no effect on Koji's behavior or attitude. Suzuki spoke with the rest of the family and they all agreed to set positive examples and work together toward an effective change in Koji. After two years, Koji accepted the Suzuki family's way of life and became a positive member of the family. The experience of raising Koji influenced and defined Suzuki's philosophy related to positive child rearing approaches.

Talent Education

Devastated from the aftermath of World War II, Japan gave little attention to the education system. In an effort to help Japan recover, Suzuki wanted to provide his country with a method of education, which he called Talent Education. This method focused on the potential ability of each child as well as the development of the whole person, educating both mind and heart. Suzuki intended to apply the method and philosophy of Talent Education to any subject matter, whether in an academic setting or through music education (Suzuki, 1996). In 1945, Suzuki moved to Matsumoto and began the Talent Education Institute at the Matsumoto School of Music (Suzuki, 1983). The school served as both a place for children to learn music and to provide training for teachers in the philosophy and application of the method.

THE HISTORY OF SUZUKI TEACHER TRAINING

Despite financial setbacks, the music school continued to grow and began to include teacher training in the method of Talent Education in Suzuki's home each Friday (Kendall, 1985; Suzuki, 1987).

Kenjy Mochizuki, a former student of Shinichi Suzuki, went to study at the Oberlin Conservatory of Music. People at Oberlin were skeptical when Kenjy would so often speak of Shinichi Suzuki and reference the accomplishments of the very young

performers in Japan that seemed too incredible (Cook, 1970; Garson, 2001). After persistent requests to Suzuki, Kenji received a film of a group concert performance and showed 1,200 young students to music educator and violin professor at Oberlin Conservatory, Clifford A. Cook (Cook, 1970). Cook, a traditionally trained violinist was amazed by the children's ability to play in tune with good tone and proper posture. Wanting to share this amazing experience, Cook presented the film at the Ohio String Teachers Association in 1958 (Cook, 1970; Kendall, 2010). Among the teachers present were John Kendall and Margery Aber.

John Kendall was a professor and well-known pedagogue at Southern Illinois University at Edwardsville. Kendall was a traditionally trained violinist and alumnus of The Oberlin Conservatory. After viewing the film at the Ohio String Teachers Association, Kendall was intrigued by Suzuki's approach and wanted to travel to Japan for observation of the method. Encouraged by Kenji, Kendall wrote numerous requests to Suzuki and finally received an invitation to visit and observe the program in the summer of 1959 (Kendall, 2010; Suzuki, 1987). Suzuki, his fellow teachers and students received Kendall warmly and traveled with him to 10 different cities. Kendall was given the opportunity to observe group classes, private lessons, and home practice sessions (Kendall, 2010). After returning from the month-long tour of Japan (Suzuki, 1983), Kendall presented his observations to The National School Orchestra Association and sparked more interest among teachers to learn more about the Suzuki Method. Kendall began to realize his mission to bring the Suzuki Method and Shinichi Suzuki to the United States (Kendall, 2010).

For the Suzuki Method to become successful in the United States, Kendall realized there was need for production of smaller violins, an English language version of Suzuki's philosophy and methodology, the 10 volumes of repertoire, recordings of the repertoire

and a method for teacher training. Suzuki viewed the translation and repertoire of the ten volumes to be more of an adaptation than a translation and insisted the volumes to be published under Kendall's name. Using the repertoire of the first two Suzuki Method Books and pictures of American children playing the violin, Kendall published three volumes of "Listen and Play" (Kendall, 2010).

With the increased interest in the method came a plan to visit Japan. In 1967, 20 American string teachers travelled to Matsumoto, Japan to participate in Suzuki's annual summer school and learn from the 129 teachers and 50 Talent Education centers all over Japan (Kendall, 1985). Once Suzuki reached his 70's, he was unable to travel to the U.S., making it difficult to continue teacher training. In 1971, Margery Aber, one of the original teachers who viewed Kenji's film, decided to start the American Suzuki Institute at Stevens Point, Wisconsin, which was modeled after the summer institutes in Matsumoto (Aber & Shoemaker, 2001). During the same time, Waltraud translated *Nurtured by Love* into English and it became the guiding book describing Suzuki's philosophy and methodology (Suzuki, 1987).

The Evolution of Suzuki Teacher Training

As of 2018, there are 6,002 teachers registered with the Suzuki Association of the Americas in violin, viola, piano, cello, guitar, Suzuki Early Childhood Education, flute, bass, Suzuki in the Schools, voice, harp, and recorder (Suzuki Association of the Americas, 2018c). In addition to the teacher training for each instrument, the Suzuki Association offers additional teaching courses such as Suzuki in the Schools, Early Childhood Education and other enrichment courses that include a teaching practicum course (Practicum), Suzuki Principles in Action course (SPA), and overview of Suzuki approach courses (Suzuki Association of the Americas, 2018b)

When the Suzuki Method was initially established in the United States, the process of becoming a Suzuki Teacher involved several years of study in Japan under Suzuki himself, or one of his accomplished teachers (Hermann, 1981). Today the requirements include an initial six-hour introductory course on Suzuki methodology and philosophy, a videotaped performance audition, membership in the Suzuki Association of the Americas, and completion of the 28-hour Book 1 training course. The Suzuki Association strongly encourages additional teacher training and completion of the remaining courses, each designed to provide an in- depth examination of the teaching points in the repertoire included in the remaining nine volumes of literature. Requirement for maintaining Suzuki Teacher status does not include ongoing teacher education. Should the studio teacher decide to continue training, only the first two volumes of the repertoire and technique study courses are required in sequential order. Suzuki Teacher Trainers, however, are required to provide documentation of continued professional development. Requirements to become a Teacher Trainer include a statement of the Suzuki Philosophy, personal references, a resume, documented observation of Suzuki teaching, teaching experience, and video recording of the teacher performance and examples of student performances (Suzuki Association of the Americas, 2006).

There are three formats for completion of Suzuki training: long-term, short-term and apprenticeship training. Currently 24 universities music schools, conservatories or colleges in the US offer long-term training and Suzuki Pedagogy degree plans with the duration of each volume equivalent to one college semester (Suzuki Association of the Americas, 2011a).

One- or two-week long workshops and summer institutes in locations across the US offer short-term courses. With the exception of the first and second books of the Suzuki Method, courses may be taken out of sequential order and may be studied with a

different Teacher Trainer for each book. Many student teachers find the flexibility of this kind of continuing pedagogy training very attractive, making short-term training the most commonly chosen format for training courses.

TENETS OF THE PHILOSOPHY AND METHOD

Shinichi Suzuki describes the tenets of the philosophy and method in different ways at different times throughout his teaching career.

1973: There are two principles that I regard as the most important elements in this method 1. The child must be helped to develop an ear for music. 2. From the beginning, every step must by all means be thoroughly mastered. (Suzuki, 1973, p. 12)

1973: Five conditions for genius education. 1. Educate as early as possible; 2. Give as much training as possible; 3. Create as favorable an environment as possible; 4. Have as good teachers as possible; 5. Adopt as good an educational method as possible. (Suzuki, 1973, p. 15)

1983: Ability training is the secret. 1. If the mother-tongue method of education were used in schools today, the results would far surpass those obtained by resent methods. 2. All children skillfully reared reach a high educational level but such rearing must start from the day of birth. Here, to my mind, lies the key to the fuller development of man's potentials and abilities. (Suzuki, 1983, p. 2)

1985: Suzuki has further summarized Talent Education in the following five points: 1. The human being is a product of his environment. 2. The earlier, the better-not only music, but all learning. 3. Repetition of experiences is important for learning. 4. Teacher and parents (adult human environment) must be learning situation for the child. 5. The system or method must involve illustrations for the child based on the teachers' understanding of when, what and how. (Kendall, 1985, p. 13)

Application of Philosophy to Methodology: Ability Development

The Suzuki philosophy states that every child with the ability to speak has the potential to develop a level of ability in any subject matter, whether in an academic setting or in music education (Suzuki, 1996). The philosophy is based on the principle that ability (also referred to as “talent” in the Suzuki literature) is not inborn but cultivated through experience and repetition (Suzuki, 1983). According to Suzuki, the only innate difference among children is the speed and sensitivity by which they adapt to their environment (Suzuki, 1983; Suzuki, 1996). Suzuki’s realization was based on his observations of every child’s ability to master the complexity of acquiring their native language (Suzuki, 1996). Therefore, Suzuki wanted Talent Education to begin as early as possible to take advantage of a young child’s undeveloped potential ability (Suzuki, 1983).

Developing Character

Character is not innate; like ability it is fostered from infancy through daily life, stimulation, environment, training, instruction, and so on (Suzuki, 1996, p. 23)

We are not teaching these children to make them professional musicians. I believe sensitivity and love toward music or art are very important things to all people whether they are politicians, scientists, businessmen or laborers. They are the things that make our lives rich. I am praying that they day will come when people all over the world will have truth, righteousness and beauty in their lives. (Cook, 1970, p.16-17)

Influenced by the devastation and aftermath of World War II, Suzuki wanted Talent Education to include a component focused on character development. Suzuki defines good character as sensitivity to others, selflessness, self-control and enrichment from the arts (Suzuki, 1996; Suzuki, 1981; Cook, 1970). Parents are responsible for the child’s initial character education, which develops through the child’s environment, training and practice (Suzuki, 1996). Suzuki believed a true artist has a “high level of

musicality, superior musical performance ability and fine character” (Suzuki, 1983, p. 20). Suzuki focused on helping children develop sensitivity and to create something beautiful through music. For example, Suzuki commonly gave “character” assignments to his violin students that included such chores as lining up the shoes by the front door as a way to help parents with typical household duties (Suzuki, 1981).

The Mother Tongue Approach

Some abilities are developed through hearing. Some abilities are developed through speaking. The same is seen in music education: Some abilities are developed by hearing good music. (Suzuki, 1998, p. 6-7)

The method of education, called the Mother Tongue Approach, models the process by which a child masters the complexity of his or her native language. The elements required to acquire fluency in a language are the same elements needed to learn a musical instrument (*Every Child Can!*, 2003). Such elements include, models, parental involvement as a home teacher, listening and emersion, skills broken into small basic learning components, refined approximations, and a positive environment (Garson, 2001). Suzuki himself described two essential principles of the Mother Tongue Method. The first principle refers to the importance of the environment in developing the child’s aural response to music. The second principle refers to mastery; in the beginning stages of instruction a skill must be broken down to its basic elements and must be mastered before learning the next component of the skill (Suzuki, 1973). Additionally, Suzuki understood the importance of parental involvement as an essential element in creating an environment that fosters not only language acquisition and fluency, but other abilities as well.

The Parent as a Model and Home Teacher

...it is crucial that the child grow with the mother's help; do not forget that the instructor is no more than a guide who can show the best path. For only by the mother's love and patience does children's ability develop most richly. (Suzuki, 1996, p. 7)

As part of The Mother Tongue approach to learning to play a musical instrument, the parent learns to play the instrument before the child begins lessons. The parent becomes a model and source of knowledge in fostering the ability of the child. Parental involvement is necessary when a very young child is learning a musical instrument. The parent acts as the teacher and guide during the musical process (Suzuki, 1981). In addition, the teacher only sees the student once a week for a short period of time, making the time with the parent at home vital in the development of the child's musical ability (Bigler & Lloyd-Watts, 1979; Kreitman, 2010; Luedke, 1998; Morris, 2005; Richards, 1985; Slone, 1985; Sprunger, 2005, 2012). The parent takes on the role of practice partner and guide at home and typically referred to as the Home Teacher. The parent and teacher must collaborate to ensure the child receives similar instruction at home and as in the lesson (Suzuki, 1996).

The method also emphasizes sensitivity towards the unique needs and ability of every individual child (Suzuki, 1996). The collaboration between parent, teacher and child, described by Suzuki as The Suzuki Triangle, provides a basis of respect and communication (Suzuki, 1981). The responsibility of the parent includes taking notes during the lessons, imitating the lesson at home, and providing feedback for the child. The responsibility of the teacher includes assessing the child's needs and progress, breaking down a complex skill, sequencing instruction, and feedback (Suzuki, 1998).

The Suzuki Association of the Americas provides parent education courses, online articles (Suzuki Association of the Americas, 2011g), webinars, and parent blogs (Suzuki Association of the Americas, 2011h). In addition to the Suzuki Association of the America's website, many books have been written to assist parents during home practice (Carboneau, 2007; Goodner, 2017; Luedke 1998, 2007; Mazzocchi, 2015; Sprunger, 2012; Suzuki 1973, 1981, 1983). Parent education courses are also available and are commonly offered during Suzuki Institutes. The Suzuki Institutes are "special camps that provide an intensive musical experience for families with children who currently study an instrument through the Suzuki Method. Institutes are located in all regions of the U.S. and Canada, offering activities for students, parents and teachers" (Suzuki Association of the Americas, 2011i). Parents also receive information during the private lessons, conversations with the private teacher outside the private lessons, and through observations of other lessons (Einarson et al., 2016).

Positive Environment

Children will do what they dislike if they are scolded. However, if they do not have the desire to do it, it will not develop into an ability. When a child has the desire, the ability will become internalized. His life force will reach out and the ability becomes internalized. How obedient children are. Adults do such cruel things in comparison. In spite of complaints, children practice the violin every day and gradually become able to play. What would happen if they were adults? If you were scolded in the same fashion, you would turn around and scold back saying, I will never touch the violin again! Children practice in spite of being scolded. Why don't you make happiness part of their incentive? (Suzuki, 1981, p.15)

Many of the articles and books written about the Suzuki method mention the establishment of a positive learning environment both during lessons and during home practice. The positive environment consists of parental encouragement, patience, and

belief that the child is capable of mastering a skill while developing a noble heart in the process. In addition, the positive environment includes the child's experience of frequent successful performances (Suzuki, 1981).

The Listening Environment

Education for the development of an ear for music should form a part of all musical education, whether private teaching or musical instruction. (Suzuki, 1978, p. 13)

Part of the learning environment involves the child listening daily to high quality performances of music, specifically the repertoire included in the Suzuki curriculum. Suzuki's method prescribes daily listening of repertoire for an extended period of time, months, or years, before the students learns to execute the actual notes of the piece. The recording should be played within hearing distance but does not require active listening (Suzuki, 1981). Listening creates an aural model, which serves as a method of self-correction and guide as the child learns the piece. Listening to the recordings of the repertoire should continue as the child works on the piece as well (Suzuki, 1973, 1981).

Playing Along with Recordings

This method has had a marvelous effect on the students' sensitivity for musical tempo and beat. It also enhances children's enthusiasm for music. (Suzuki, 1998, p. 10)

When Talent Education first started, Suzuki created recordings of himself playing the pieces of the Suzuki Repertoire (Suzuki, 1998). In addition, Suzuki created recordings of the piano accompaniment only, so the children could gain experience performing the pieces as they were heard on the original vinyl record (Suzuki, 1998). The opportunity for the child to play along with recordings was intended as a tool to motivate students to

practice and to serve as an aural guide for parents, modeling how the piece should sound. Once a student demonstrated the ability to play along with the violin recording, Suzuki challenged the student by introducing them to the piano accompaniment recording. The student then practiced playing their piece along with the piano accompaniment recording. This tradition continues today with high quality recordings for each book of instrument specific repertoire (Suzuki, 1998).

Motivation

To work for two and one half hours without tiring is doing very well. They can do it because the problems are interesting. Even if all that you did was give them the confidence that in the future they can accomplish anything they try, it is enough. The children were interested in giving answers. They enjoyed themselves immensely and were proud because they could solve all of the problems. It is fun to test oneself as to how far one can go. If the children could not do several problems in a row, they would stop. (Suzuki, 1981, p. 19)

Through years of interacting with and observing children learning, Suzuki realized they seemed to learn more effortlessly when they were having fun (Suzuki, 1981). Suzuki recommended disguising the use of repertoire review and repetition in the form of games.

The sequence of the repertoire within the method was carefully arranged by Suzuki to serve as a tool for motivation. The sequence follows a formula consisting of a challenging piece requiring the student to learn new skills, followed by a piece to reinforce the newly acquired skills. The formula is consistent throughout the volumes of the method (Suzuki, 1981).

Suzuki also realized that opportunities for performance could motivate a child. Suzuki provided feedback following performances and always challenged the students to make specific improvements from performance to performance (Suzuki, 1981). Suzuki arranged performance opportunities including small recitals, gala concerts at the end of the

year, tours and recitals in casual settings such as playing for the family at home (Suzuki, 1981).

The Group Class

...once a month or once a week, the children can have a group lesson. Children enjoy playing together very much. It is fun to play together in ensemble. Scolding is absent and they all play together without hesitation. Since more advanced students will also be playing, their advanced style will be absorbed by the newer children, not just the sound but also the stance. Through their ability to adapt to the environment, they can pick up something better than themselves with sensitivity and joy. (Suzuki, 1981, p.16)

Suzuki observed the children's enjoyment when playing together and how the interaction and modeling within the group influenced each child's rate of learning. Group class was meant to capitalize on the enjoyment created when children gain another opportunity to develop musical skills (Suzuki, 1998). Suzuki recommended that the group class include a mix of ages, abilities, and levels of skill to help the children learn to appreciate the efforts and abilities of learners at all stages of development. In mixed ability level classes, the younger students are reinforced for listening skills while observing the older students perform advanced repertoire. Conversely, the older students are encouraged to demonstrate encouragement to the younger students as they perform the beginning pieces (Suzuki, 1981). Additionally, the more advanced students demonstrate advanced technique on earlier learned repertoire. Again, as in language learning, more sophisticated levels of performance follow practice of previously learned material (Suzuki, 1998).

Mastery and Incremental Learning

The second principle of the Mother Tongue Method has to do with mastery. Components of mastery within the Suzuki Method include breaking down a skill into

small basic components, repetition of those components, and review of previously learned repertoire (Suzuki, 1973). Suzuki recommended this same approach applied in the process of learning to play an instrument. Suzuki always introduced the student to a component of a skill and once the student demonstrated mastery of the component, the next step towards completing the ultimate skill are introduced. The introduction of the new component would take place at the end of the private lesson, which he called the preview. The purpose of introducing the new skill at the end of the lesson was to let the parent and child know that although this preview is important to start learning, the main focus of mastery is still on the current skill (Suzuki, 1973, 1981).

Repetition

When there is training and repetition, there are good things and bad things. Mere repetition is not enough. Only bad and ugly things develop from thoughtless repetition. (Suzuki, 1981, p.17)

Suzuki believed repetition was necessary to obtain mastery of a skill and to make the procedural memory of that skill automatized. Once a basic element of a skill is introduced, multiple repetitions are necessary to ensure success (Suzuki, 1973). Suzuki recommended that the student complete each repetition with the goal of multiple flawless performances. He felt that without a goal, the repetitions would become meaningless and lead to bad habits (Suzuki, 1981). Suzuki also recommended that repetitions be performed in different contexts, which would lead the child to master the skill (Suzuki, 1996).

Review

The principle of review applies not only to music but to all other faculties. It is fundamental to develop the planted ability to the highest possible point. Learn one thing, then practice and polish it every day for perhaps three months. If you are learning to play an instrument during this time, listen continuously to the

best performers in the world on records. Soon you will improve, playing more and more excellently, until a new, higher level is born. By this time it is no longer technique only but the possession of spirit and heart. (Suzuki, 1983, p.44)

Suzuki recommended that children always be given an opportunity to perform a previously learned piece during the lesson, which he called the review piece. Performing review pieces regularly in lessons provides many benefits: the teacher's opportunity for assessment of the child's technical habits; the child and parent's recognition of progress; the implementation of musicality, automaticity, strengthened memory and confident performance practice (Suzuki, 1981, 1983, 1998). During the performance of the review piece, the teacher observes the student and determines the aspects of technique that need attention. The lesson should then proceed to address this shortcoming. The process may continue for several lessons until the child demonstrates mastery (Suzuki, 1996).

Children are capable of applying a complex skill, such as musicality or vibrato, when the child is no longer focused on learning the notes (Suzuki, 1983). If the child regularly reviews previously learned pieces, the child has many opportunities to implement technical and musical habits in different contexts. Suzuki commonly asked the children to play the violin as they would perform another motor or cognitive task such as walking around a room or having a conversation with the teacher, in order to assess and stimulate further mastery of previously learned repertoire.

Developing memory is another benefit of the repertoire review process. As the student reviews one piece, a second piece is introduced. Once the second piece is mastered, both the first and second pieces are reviewed regularly as a third piece is introduced. This process continues through all ten volumes of the Suzuki Method, which Suzuki felt helped to develop the child's memory (Suzuki, 1973, 1981).

DESCRIPTION OF SUZUKI LESSONS

Several researchers have investigated the design structure, language, and common behaviors that occur during a Suzuki lesson (Duke, 1999; Colprit, 2000, 2003). Other researchers have looked at the behaviors of the student and parent during the lesson, outside the lesson, and during home practice (Bugeja, 2009; O'Neill, 2003; Scott, 1992).

Duke (1999) designed a two-part study to investigate the behaviors among teacher, parent, and student as well as allocation of time during Suzuki private music lessons. In the first study, six expert Suzuki teachers served as the data collectors and observers of videotaped lessons of 12 other Suzuki teachers. The six expert teachers observed videotaped lessons of 36 students across three weeks of lessons. One year later, the second study was designed with eight expert Suzuki teachers serving as the data collectors while observing 17 other Suzuki teachers during weekly private lessons for a total of 48 different students over a period of three weeks. The expert teacher observers selected an 8 to 10-minute segment from a lesson representing the beginning stages of learning a new piece. Both studies recorded similar behaviors during Suzuki-based string lessons: student performance (53%), teacher giving verbal information about the subject matter (27%), teacher modeling (27%), directives (24%), physical positioning (13%), positive feedback (12%), student talk (11%), teacher questions (10%), and negative feedback (2%). The teachers gave more verbal explanations to students of parents demonstrating higher levels of involvement compared to the students whose parents demonstrated less parental involvement. Duke suggested that the low percentage of teacher negative feedback could be related to the teacher's interpretation of the Suzuki philosophy emphasizing positive reactions to student's work.

In a study examining the language used by Suzuki teachers during a lesson and the effect of verbal instructions on the results of the students' performances, Colprit (2003)

contacted 12 expert Suzuki teachers of violin and cello. Colprit randomly selected two students from each expert teacher's studio, totaling 24 students. The participating students' ages ranged from 5 to 17, and the years of study ranged from 1 to 13 years. The recordings included three consecutive lessons. Categorization of the lessons depended on the current book level being studied by the student. Level 1 included the students studying Suzuki books one through three and Level II included Suzuki books four through literature beyond the Suzuki books. Colprit observed the lessons and determined the student's working piece for analysis. The excerpts of the lessons ranged from 5 to 17 minutes. During the analysis, 46% of the teacher's goals included "tone, note accuracy, tempo, dynamics, style, rhythm, or intonation," designated as musical behaviors (p. 52). Other goals during the lesson included physical techniques of the left and right hands. Teachers with Level I students provided the majority of comments to correct physical actions related to either the left- or right-hand technique. Students in Level I demonstrated successful trials when asked to correct physical technique (left hand 50%, right hand 47%) compared to correcting musical behaviors (34%). During the lessons of the students in Level II, comments focused more on musical outcomes (53%) than on the technique of the right or left hands. Colprit suggested that Level I students' focus is primarily on the technique to play the instrument in comparison to Level II students' ability and focus on musical outcomes. Colprit also suggested the low level of successful trials in Level II could be based on the teachers' perception of the students only needing to demonstrate a few successful trials and the responsibility of mastery is determined by the quality of the student's home practice. Colprit suggested that students demonstrate a clearer understanding of successful trials during the lessons to ensure the quality of practice at home.

Specific Positive and Negative Feedback

In many of the materials written about the Suzuki method, the need to create a positive learning environment for the child is frequently discussed. The positive environment, as described by Suzuki, consists of encouragement, patience, and the belief that any child is capable of mastering a skill. Suzuki also describes a positive environment as including immediate feedback to guide the child towards mastering a skill. During an interview, Suzuki discussed honest feedback and how feedback should be respectfully delivered to the student (Suzuki & Grilli, 1991). Suzuki's recommendation regarding honest feedback is supported by Duke and Simmons (2006) observation of characteristics related to effective teaching. In a study to examine the activities that bring about positive change in a student's performance during a Suzuki string lesson, Colprit (2000) revealed an interesting description of feedback. During the lesson, the amounts of teacher positive feedback "were more than twice the rate of disapprovals" when "less than 50% of the student performances were successful" (Colprit, 2000, p. 215). Colprit suggested the feedback behaviors during the Suzuki lessons across all the teachers are founded on the Suzuki principle of maintaining a positive learning environment during the lesson. The positive feedback included praise for student performance and student effort. Colprit also discussed the amount of repetitions during a lesson. Some instances only demonstrated a small number of repetitions, which was not enough for mastery. Colprit questioned whether the teacher expected the parent and student to continue the repetitions for mastery at home. If mastery of a skill is expected during home practice, the quality of home practice needs to be investigated.

If the expectation of the Suzuki method is for parents to take on the prominent role as Home Teacher, then the communication and training of the parent needs to be clear. Teachers commonly design their own parent education with the aid of resources from the

Suzuki Association. Teachers could benefit from knowledge of common parent behaviors and expectations to help design approaches to parent education that fosters effective and successful home practice.

Description of Suzuki Method Home Practice

O'Neill (2003) designed a study to examine the typical characteristics of a Suzuki home practice session. Participants were 30 parent-child dyads enrolled in Suzuki cello, piano, and violin lessons. The children's ages ranged from 4 to 12 years old with 6 months to 8 years of music instruction. Parents completed a survey and a self-report on home practice. The self-report asked open-ended questions regarding "goals or reasons for participating in Suzuki lessons" (p. 90), type of parent training prior to starting lessons, type of continuous parent education, and "what aspects of the Suzuki Method or philosophy do you feel are contributing to your child's growth and development" (p. 90). In addition, two private lessons and two home practice sessions were recorded and analyzed with the computer program SCRIBE (Duke & Farra, 1997). All the parents read *Nurtured by Love* (Suzuki, 1983) and observed private and group classes prior to starting private lessons. Additional parent education varied among the private teachers. Parents reported a mean length of 37 minutes of private lessons, practicing 5 to 6 days a week, and home practice sessions had a mean length of 42 minutes. The amount of time spent practicing varied and depended on the specific instruments and age of the child. As the length of time enrolled in private lessons and age increased, the length of home practice sessions also increased. O'Neill found that the majority of parents in her study (60%) enrolled children in music lessons to help them "appreciate or develop a love of music" (O'Neill, 2003, p. 50). Other reasons included the development of self-confidence (40%) and music skills and performing ability (37%). Four parents cited brain development as a

reason for enrolling children in music lessons and five parents stated “for happiness or enjoyment” (O’Neill, 2003, p. 50).

The SCRIBE results in O’Neill’s study suggested time was spent in the following manner during Suzuki-based home practice sessions: student performance (54%), listening (19%), reading (8%), talking (8%), off task (2%), bowing, and repetitions. The student performance was further described as including the following: work on new skills and repertoire (36%) review previously learned repertoire (31%), reading music (13%), technique (8%) (defined as tonalization), scales, technical warm-ups, and playing for fun (.2%) (defined as improvisation). Averages of parent behaviors during home practice sessions were described as follows: verbal approvals (42 times per practice session), verbal disapprovals (5 times), asking questions (25 times), non-verbal directives (24 times), singing as a form of communication (22 times), and off-task statements (6 times). O’Neill also suggested that the closer parents imitated the activities demonstrated by the private teachers during the lesson, the more effective the home practice sessions were and the less off-task behavior occurred.

Although parent involvement is a cornerstone of Suzuki methodology, a formalized course of study or universal curriculum for parent education has not been designed or endorsed by The Suzuki Association of the Americas. This study investigates the concerns of parents and the effects of parent education on the quality of home practice.

Chapter III: Observation 1

I conducted a first observation within my own private studio and also within the group class of The University of Texas String Project to study parents' perceptions of Suzuki methodology during private lessons and home practice. Are those perceptions different between Suzuki parents who had received parent education prior to starting private lessons and parents who had not? I specifically explored parents' expectations for length of study, self-efficacy as a home practice partner, level of communication with the private teacher, level of satisfaction with private lessons, and knowledge of the Suzuki method and philosophy. A questionnaire was distributed to two groups of parents; one group with formal parent education prior to starting music lessons and a second group not receiving parent education prior to starting music lessons. I hypothesized that the group receiving formal parent education prior to starting lessons would demonstrate a better understanding of the expectations as home practice partners than the group without formal training prior to starting music lessons. I also hypothesized that the parents receiving parent education before lessons started would have a better understanding of the Suzuki philosophy and a positive self-perception as home practice partners.

METHOD

Participants

The participants for Observation 1 ($N = 18$) were from a convenience sample of parents of children I taught at The University of Texas at Austin String Project (String Project), a community music and teacher training program affiliated with the Butler School of Music at The University of Texas at Austin. The program incorporates aspects of the Suzuki approach with an emphasis on parental involvement in private lessons and Saturday group lessons. The parents had children taking lessons either at the Butler School of Music at The University of Texas (Group 1; BSOM) or The University of Texas Elementary School (Group 2; UTES).

Group 1 (BSOM)

In the fall of 2007, 25 students were enrolled in the UT String Project Preschool Program. When contacting parents to participate in Observation 1, five of the original 25 students had withdrawn from String Project. I emailed an invitation to the remaining 20 families to participate in Observation 1. I recruited 11 of the 20 remaining families, who agreed to participate in Observation 1. The participating parents were either the mother ($n = 9$) or father ($n = 2$) of the child enrolled in the UT String Project Preschool Program. Ten of the 11 families had two parents living at home. The participating BSOM parents resided in neighborhoods designated as middle-, upper-middle, and upper-neighborhoods (Goldwasser Real Estate, 2010). The children of the BSOM parents had three years of private and group music classes. Eight of the 11 children were male and three were female (M age = 8). Nine of the 11 children studied violin, one studied cello, and one studied bass.

The ethnic backgrounds among the participating BSOM parents were Caucasian ($n = 8$), Asian ($n = 2$), and Hispanic ($n = 1$). The BSOM parents also indicated the ethnic background of the second parent. The ethnic backgrounds of the second parent were identified as Caucasian ($n = 8$), Asian ($n = 1$), and Other ($n = 1$). One participant did not answer the description of the second parent.

Each student received one weekly lesson with me. The lesson structure included the teacher, a group of three children (referred to as a pod), and each child's parent. Modeled as a master class, the pod lesson reinforces material taught to each child through the observation of peers. In addition to the pod lesson, the children attended the group violin class and a music and movement class ($n = 11$) on Saturdays.

In preparation for lessons, I required parents to attend weekly parent education classes that focused on the Suzuki method and philosophy. Parents participated in 30 class sessions over a period of two years. I taught the parent education classes whose content included information regarding the teacher, parent, and how to work together toward the child's success, descriptions of how to create a positive environment, and the importance of the parent as the practice partner at home. The parents learned the fundamentals of the instrument with additional instruction focused on responsibilities and expectations meant to empower them as effective home partners. The responsibilities and expectations included emphasis on attendance at the private and group lessons, taking notes during the private lesson to assist with home practice, the importance of consistent home practice, daily listening, and repetition of materials.

Observation 1 was initiated one year after the parents had completed the two-year parental education sessions. By the time I initiated Observation 1, their children had already received three years of private and group instruction, had graduated from the

preschool program into a larger heterogeneous group class, and were participating in a weekly music and movement class.

Group 2 (UTES)

In the fall of 2009, the UT String Project partnered with a local charter elementary school to establish an after-school outreach program in East Austin. The goal of this program was to extend high-quality music education opportunities to children and their families who may not otherwise have access. Parents attended an informational meeting to discuss the opportunity and those who enrolled received a letter describing the expectations. The expectations included the children's attendance at weekly after-school group lessons on the campus, a parent present at the lesson and willing to assume the role of home practice partner, and students' attendance at a large heterogeneous group class and a music and movement class on Saturdays. The heterogeneous group class and music and movement class included both Group 1 and Group 2 children with ages varying from 6 to 10. The outreach program (UTES) was implemented two weeks after the String Project year had started. Therefore, the parents in the outreach program did not receive formal parent education on the Suzuki method and philosophy prior to starting music lessons.

Of the original group of 25 UTES families, 8 dropped from the program during the first year. The UTES families commonly communicate with the teacher in person, instead of by email or phone, and some families were uncomfortable speaking or reading English, and consequently missed or declined the invitation to participate in Observation 1. In an attempt to acquire more participants and include families from diverse backgrounds, I continuously contacted the remaining families and offered alternative meeting locations to facilitate participation. I successfully recruited two more families by attending the

children's private lessons, offering to meet at the families' home, and answering any questions in Spanish. A final total of seven families in Group 2 agreed to participate in Observation 1.

The participating UTES parents were either the mother ($n = 6$) or father ($n = 1$) of a child enrolled in the String Project outreach program. Four of the 7 families had two parents living at home. The participating UTES parents resided in neighborhoods designated as middle- and lower-income neighborhoods. Two participants were enrolled in the school's free and reduced lunch program. All the children of the UTES parents had one year of private violin and group music classes. Six of the 7 children were female and one was male (M age = 10).

The ethnic backgrounds among the participating UTES parents were Hispanic (4) and Caucasian (2). One parent identified as both Caucasian and Other. The UTES parents also indicated the ethnic background of the second parent. The ethnic backgrounds of the second parent were identified as Hispanic (2), Caucasian (1), and Asian (1). Three participants did not provide the ethnicity description of the second parent.

PROCEDURES FOR DATA COLLECTION

I designed a questionnaire to gain information related to parent's ethnicity, parent participation in organized musical activities, perception of the Suzuki Method and Philosophy, attitudes regarding home practice, perception of the benefits of string instruction, and expectations for their child's future participation in music. The questionnaire was modeled after a Duke et al., (1997) study related to children's participation in piano lessons. Each participating parent from both groups met with me in person to answer a questionnaire (See Appendix A). I began the process by reading the following statement to each parent (either in English or Spanish as needed):

Dear String Project Parent,

Thank you very much for agreeing to complete this questionnaire. I am currently working on a pilot observation as preparation for research related to my dissertation. Participation in this observation is entirely voluntary. You may withdraw from participation in this pilot observation at any time without consequence. Records of this observation will be kept secure and confidential. No personally identifiable information will be stored, and any publications pertaining to this observation will contain no evidence of your personal participation. The questionnaire will be viewed by the researcher (Yvonne Davila), a reliability judge, and the researcher's supervisor, and only for research purposes. If you have any questions about this pilot observation, want further information, or wish to withdraw your participation, contact Yvonne Davila.

Thank you very much,

Yvonne Davila

I proceeded to read the questions from the questionnaire and audio-recorded each parent's responses. The questionnaire consisted of five sections of questions with specific answer choices as well as open-ended questions.

The first section was related to parents' ethnic background and childhood musical experiences. I asked whether either parent had received private music lessons, the length of time taking private lessons, participation in school related music groups, and length of time participating in music groups. Responses were presented as multiple choice, and I recorded the number of years of music study or participation based on the parent's responses during the interview.

The second section was related to the children's private lessons. The first two questions asked for the length of study and number of private teachers the child had had since starting lessons. The next 5 questions focused on information regarding the private lesson and were presented using a Likert-type scale format (never, seldom, often, always). The questionnaire asked how often during the lesson the parent was present, took notes, participated, asked questions, and discussed the child's progress.

The third section of the questionnaire was related to home practice. Three of the 10 questions in this section used a Likert-type scale (never, seldom, often, always). The information provided data regarding how often the parent filled out a practice chart, reminded the child to practice, and how often they reminded the child to do school homework. Parents were asked how many days of the week the child typically practiced (Every day, 5 - 6 days a week, 3 - 4 days a week, 1 - 2 days a week, I don't know). The last six questions about home practice were open ended and designed to gain data regarding the format of tracking home practice, who was the home practice partner, how often the practice partner assisted during home practice, concerns with home practice, how closely the parent modeled the practice after the teacher, and how home practice had changed over time.

The fourth section consisted of multiple choice and open-ended questions related to the parents' understanding of the Suzuki method and philosophy. I recorded the parent responses to the open-ended questions regarding their perception of the most important aspects of the Suzuki method and philosophy, how music lessons have affected their relationship with the child, and ways the private teacher supported the parent. The last two multiple choice questions were focused on the format of the parent training prior to starting private lessons and any continuous parent training. Parents were instructed to select as many choices as applied to their experiences.

The last section of open-ended questions was related to parent perception of the benefits of string lessons, the parents expected length of study, who decides when to stop taking lessons, and causal factors related to discontinuing lessons.

RESULTS

Data Analysis and Reliability

I reviewed and coded the responses to the open-ended questions. A graduate student who was a registered and experienced Suzuki teacher served as a second reviewer of the coded responses. Initial reliability (agreements/(agreements + disagreements)) of inter-reviewer agreement was 86% overall. This level of reliability could possible be explained by different interpretations and inferences from parent responses. Table 2.1 lists the inter-observer agreement for each question.

Table 2.1

Inter-observer Reliability for Open Ended Questions

Categories	Agreement %
About Practice	
How do you or your child keep track of practice at home?	94
Who is the practice partner at home?	94
How often does the practice partner help the child at home?	83
What are your concerns about home practice?	88
How closely do you imitate what the teacher does during the lessons? Please refer to similarities and differences.	100
How has practice changed over the years?	94
About the Suzuki Method	
What do you think is the most important aspect of the Suzuki Method and Philosophy?	72
What could your Suzuki string teacher do to make the lessons better for your child?	72
How has Suzuki string lessons affected your interactions with your child?	77
What could your Suzuki string teacher do to make the lessons better for you?	72
About Studying Strings	
In what way(s) do you believe string lessons help your child?	90
How long do you think your child will continue taking lessons?	88
Who will decide when your child will stop taking lessons?	94
What factors will determine when your child stops taking lessons?	94

Parent's Childhood Music Experiences

All participating parents answered questions pertaining to their own musical background and experiences as well as those of the second parent. Ten of the 11 BSOM participants had studied a musical instrument, and three parents had played more than one instrument. The instruments included piano ($n = 4$), woodwinds ($n = 2$), brass ($n = 2$), voice ($n = 2$), and guitar ($n = 2$). Ten of the 11 BSOM parents received private lessons during their childhood: one to three years ($n = 5$); four to eight years ($n = 2$); 12 or more years ($n = 2$); no private lessons ($n = 1$). One of the 11 parents completed her undergraduate degree in clarinet performance. Seven of the 11 participants participated in a school music group during their childhood (M years participating in school music group = 10.25 y). Four participants participated in more than one school music group. The school music groups included band ($n = 4$), orchestra ($n = 4$), and choir ($n = 3$).

Ten of the 11 participants also described the music experiences of the second parent in the home. Eight of the 11 parents studied a musical instrument, three parents played more than one instrument, and one parent did not know if the second parent played an instrument during their childhood. The instruments included piano ($n = 5$), woodwinds ($n = 2$), none ($n = 2$), strings ($n = 1$), percussion ($n = 1$), guitar ($n = 1$), and none ($n = 1$). Eight of the 11 parents received private lessons during their childhood: one to three years ($n = 1$); 4 to 8 years ($n = 2$); 9 to 12 years ($n = 2$), 12 or more years ($n = 1$); no private lessons ($n = 3$). Six of the 10 second parents participated in a school music groups during their childhood (M years participating in school music group = 9.78 y). Two of the second parents participated in more than one school music group. The school music groups included band ($n = 3$), choir ($n = 2$), orchestra ($n = 1$), jazz band ($n = 1$), and unknown ($n = 1$). One participant reported that the second parent had completed his undergraduate degree in music performance.

All of the seven UTES parents described their own musical background as well as the musical experiences of the second parent. Five of the 7 participating parents studied a musical instrument, and three of the 5 parents played more than one instrument. The instruments included piano ($n = 3$), organ ($n = 1$), woodwinds ($n = 1$), brass ($n = 2$), and guitar ($n = 1$). Four of the 5 parents who played an instrument during their childhood received private lessons: 4 to 8 years ($n = 3$) and 12 or more years ($n = 1$). One parent completed her undergraduate degree in piano performance. Five of the 7 participants participated in a school music group during their childhood (M years participating in school music group = 4.6 y). One participant participated in more than one school music group. The school music groups included band ($n = 4$) and guitar ($n = 1$).

All 7 of the UTES parents described the musical experiences of the second parent: 4 of the 7 reported no musical experience for the second parent; three reported unknown; and one described the second parent's musical experience. The only second parent with musical experience studied a woodwind instrument privately for 8 years and participated in band for three years.

Parents' Responses about Lessons and Practice

All participating parents (BSOM = 11; UTES = 7) answered questions describing their participation during the private lessons. All participating parents were present during the private lessons and asked the teacher a question. Most of the parents took lesson notes and participated during the lesson. The frequency varied between the two groups for lesson notes and participation. The parent responses are represented in Table 2.2.

Table 2.2

About Private Lessons

Question:	Always/Often		Sometimes		Seldom		Never	
	BSOM	UTES	BSOM	UTES	BSOM	UTES	BSOM	UTES
How often are you in the room?	11	7						
How often do you take notes?	6	5	3	1	1	1	1	
How often do you participate?	6	3	4	3	1			1
How often do you ask the private teacher questions?	8	5	3			2		

The next section of the questionnaire asked the parents to describe home practice in terms of frequency of practice, the method of documenting practice, reminding the child to practice, the identity of the home teacher, and concerns with home practice.

The BSOM parents reported that practice occurred either five to six days a week ($n = 5$), three to four days a week ($n = 5$), or one to two days a week ($n = 1$). The UTES parents reported home practice occurred either five to six days a week ($n = 3$), three to four days a week ($n = 2$), or one to two days a week ($n = 2$).

Parents were asked, “How do you or your child keep track of practice at home?” Parents reported the following as the methods used to organize home practice: practice forms (BSOM = 5, UTES = 4); setting a time (BSOM = 3, UTES = 2); placing earned stickers on a chart (BSOM = 1, UTES = 1); and no method of tracking (BSOM = 2).

Table 2.3 includes data for the parent responses regarding filling out practice reports and needed reminders for music practice or homework.

Table 2.3

About Home Practice

Question:	Always/Often		Sometimes		Seldom		Never	
	BSOM	UTES	BSOM	UTES	BSOM	UTES	BSOM	UTES
How often do you fill out a practice report?	11	7						
How often do you need to remind your child to practice?	6	5	3	1	1	1	1	
How often do you need to remind your child to do homework?	6	3	4	3	1			1
How often do you ask the private teacher questions?	8	5	3			2		

The next section of the questionnaire was formatted with a combination of multiple-choice and open-ended questions allowing the parents to fill in their own response. The open-ended questions were related to the home practice environment: the practice partner; the frequency the practice partner assists during home practice; concerns regarding home practice; the practice partner's ability to emulate the private teacher during home practice; knowledge of the Suzuki method and philosophy; and whether string lessons and practice had affected the parent and child's relationship to one another.

The BSOM parents reported the home teacher as either the mother ($n = 4$), both parents ($n = 4$), father ($n = 2$), and other ($n = 1$). One BSOM parent described the "other"

practice partner as the older sister, who plays violin and had received five years of violin instruction. The UTES parents reported the practice partner at home to be the mother ($n = 4$), both ($n = 1$) and other ($n = 2$). The two parents who reported the practice partner as “other” were referring to the maternal grandmother. The following Table 2.4 includes the data for parent reports regarding how often the practice partners’ assist during home practice.

Table 2.4

About Home Practice: Practice Partner

Question:	Always/Often		Sometimes		Seldom/Never	
	BSOM	UTES	BSOM	UTES	BSOM	UTES
How often does the practice partner help the child at home?	10	5	1	2	0	0

The answers reported from both sets of parents describing home practice concerns were reviewed and categorized according to the following topics: Ability to create a focused and relaxed practice environment, initiating practice, parent’s (lack of) knowledge, child’s (lack of) interest or motivation, tuning the instrument, and none. Parents’ descriptions of home practice concerns fell under more than one category; therefore, the numbers will not add up to 18 (See Table 2.5).

Table 2.5

Home Practice Concerns

What are your concerns with home practice?	Child's lack of interest or motivation	Initiating practice	Ability to tune an instrument	Parent's lack of knowledge	Ability to create a focused and relaxed environment	Other	None
BSOM	4	3	0	1	2	2	1
UTES	2	2	3	1	0	0	1

Two of the BSOM parents under the category of other stated the following:

S2: Mixing it up and making it fun and different every day.

S4: It can be difficult to get him to do things for us (his parents), which he will happily do for a teacher.

All participating parents answered the question concerning how closely they imitated the private teacher during home practice. The reported responses were categorized into three labels: largely the same, partially the same, and not the same (see Table 2.6). All parents provided a statement describing similarities and differences in their imitation of the private teacher during home practice (see Table 2.7)

Table 2.6

How Closely Parent Imitates Teacher During Home Practice

How closely do you imitate the teacher during home practice?	Largely the same	Partially the same	Not the same
BSOM	7	3	1
UTES	4	1	2

Table 2.7

How Closely the Parent Imitates the Private Teacher During Home Practice

Group	Response:
BSOM	<p>Reminding about key points discussed in the most recent lesson</p> <p>I don't try to imitate the teacher's wacky style because it makes [child's name] mad. I give [child's name] more options than her teacher and I try to say only positive things because if I criticize her, she gives up.</p> <p>We review as [teacher's name] does and reinforce...We occasionally come up with new practice devices.</p> <p>Use phrases like "baby bear wrist" and "woodpecker". Use dice. Don't play games.</p> <p>[Teacher's name] makes violin fun for [child's name]. We try, as much as possible, to take the same approach.</p> <p>I try to but I am not as familiar with the notes</p> <p>Pretty closely, I sometimes explain concepts slightly differently if they don't understand.</p> <p>As best as possible.</p>

Table 2.7 (continued)

	<p>We try very hard to follow exactly what the private teacher teaches [child's name].</p> <p>I used to repeat the lesson exactly. Not so much any more.</p> <p>I try to do exactly what they do.</p>
UTES	<p>Try to imitate (similarity to ex. And games) difference, not always the same at home because I'm tired. Parent/child different than teacher/child. Atmosphere is different. Toys/dad, [Teacher's name] gave ideas on how to deal with this change.</p> <p>[Child's name] corrects me. I try to imitate the lesson as much as I remember. I refer to notes taken during the lesson.</p> <p>We don't.</p> <p>Closely. I now talk more on their level. I understand there are different learning styles and the need to break things down.</p> <p>Mom tries to imitate the exact lesson plan, and goals.</p> <p>Very closely. Follow the notes taken in lesson.</p> <p>I don't imitate what the teacher does during the lesson. [Teacher's name] is the first teacher to ask me to learn about the instrument itself. I do listen to the CD with [child's name] and try to help by watching her play/practice.</p>

All participating parents answered the open-ended question related to ways practice had changed over the years. The BSOM parents' responses were labeled as increased interest and independence ($n = 9$), varies ($n = 1$), and decreased interest ($n = 1$). The UTES parents' responses were labeled as increase interest and independence ($n = 4$), same ($n = 2$), and decreased interest ($n = 1$). Table 2.8 lists the parent responses to the open-ended question regarding ways home practice has changed.

Table 2.8

How Home Practice Has Changed Over the Years?

Group	Response:
BSOM	<p>More time spent "experimenting" once practicing gets under way</p> <p>It ebbs and flows. It will go really well for a while; then there will be rough patch where I think, "Why are we doing this if she hates it that much?" Then it will all come to a head and I will say, we are done and then she decides she really wants to play again. It's a little crazy. As [child's name] gets older, the little games and tactics do not work. She really wants to direct her practice, which I think is good, so I let her. But I also help her and we play together a lot.</p> <p>It's less of a fight. He is more focused, and he wants to learn popular songs (i.e. Starwars)</p> <p>Become longer</p> <p>[Child's name] has become more disciplined with his practices. He also has a better understanding of areas he needs to improve.</p> <p>She seems less enthusiastic now. She goes in waves. The first year there was tons of progress, but last year and this year, progress has been slow. Summers at the Suzuki Institutes help though.</p> <p>[Child's name] is more independent and less whiny about it.</p> <p>He enjoys it more. Less resistance.</p> <p>[Child's name] skill is improving a lot.</p> <p>Now we mainly work on songs rather than games or exercises.</p> <p>It's still a challenge, but [child's name] seems less resistant to the idea. He knows it's inevitable!</p>
UTES	<p>As she gets more skilled she likes it more. Over the year and during a practice session. Group class sits so she now wants to sit at home during practice.</p> <p>No difference the past year.</p>

Table 2.8 (continued)

Hasn't changed yet.

More involvement.

[Child's name] definitely knows more. Speed of learning has increased. She gets things much faster.

Has not changed.

[Child's name] is taking more responsibility with learning and practicing at home more often. She enjoys the single private lessons more than the group lessons. She enjoys lessons with [second child's name] since they are at the same level.

About the Suzuki Method

The next section of the questionnaire focused on the parents' understanding of the Suzuki method and philosophy, the parent's perception of communication and interaction with the private teacher, the benefit of lessons and practice to the relationship between parent and child, and continued parent training regarding the Suzuki method. The following tables provide the parent's responses to the open-ended questions.

Table 2.9

Parent Perception of the Most Important Aspect of the Suzuki Method and Philosophy

Group	Response:
BSOM	<p>Emphasis on memorization leads to more of a personal "relationship" with the music and instrument.</p> <p>Listening. The more we listen to the CD and sing songs the more success [child's name] has. (though this method does not really work for me).</p> <p>Development of the Ear.</p> <p>The focus on learning how to play the instrument in a progressive manner.</p> <p>It is fun for the child.</p> <p>I love the positive, patient encouraging way.</p> <p>Parent involvement.</p> <p>Hearing the music.</p> <p>Every child can learn through love and continuous repetition and practice of playing violin.</p> <p>Work can be hard but also fun...and it pays off.</p> <p>Parent, child, teacher all working together.</p>
UTES	<p>Love and kindness. Faith in all children's ability and nurturing.</p> <p>Parent involvement. Kids want them to care, not just during the lesson.</p> <p>Playing along in a group. Piece selection, not just from the book, [teacher's name] picked a jazz piece and it appealed to [child's name]. Happy with the structure of String Project.</p> <p>Knowing what you are learning.</p> <p>Listening, hear the music. Dad likes that she gets to hear the music is working on and will work on.</p> <p>Ear before Eye. Just how she does individually.</p> <p>Not sure.</p>

Table 2.10

How Have Suzuki String Lessons Affected Your Interactions With Your Child?

Group	Response:
BSOM	<p>It's inevitably enhanced our tolerance for mistakes, I'd say.</p> <p>Sometimes for the better, sometimes violin is the only thing we have to fight about though. [Child's name] knows how important it is to me, so she uses it against me. I am working on letting that go. Over all, playing the same pieces together, and as we get more advanced playing duets, is an amazing gift. Some nights we end up playing for 2 or more hours. Just trying things out and making up songs.</p> <p>More time together. All of us are in the family business, music, so it strengthens our bonds.</p> <p>It has added an additional bonding opportunity and provided an opportunity to learn together.</p> <p>[Child's name] and I communicate better. We understand each other better as well.</p> <p>I have learned to be a better, more patient parent. My kids are learning a love for music and life in general.</p> <p>More opportunities to butt heads! But also, more opportunities to celebrate small and big accomplishments.</p> <p>He is not afraid to learn new things. It gives us both patience.</p> <p>Better communication.</p> <p>Mom and kid bonding time.</p> <p>Not sure it's affected our interactions.</p>
UTES	<p>Teacher helped me figure out my child. Having a focus on her and her achievement helped parent focus on her.</p> <p>[Child's name] likes it. She is hard on herself. It's something to do together. We would get frustrated at first, but it is better now.</p> <p>Struggle about cello vs. boy scouts. Will stay another year in cello for sure. After that, we will have to decide.</p>

Table 2.10 (continued)

Getting close to them. Music gives us something to talk about.

Help me understand what she is trying to learn. I like how it's simplified music for myself. It has also helped [child's name] perform in front of people and meet goals.

Commonality with music. Language.

[Child's name] and I have a lot to talk about and we listen to the music on Suzuki CD. I enjoy listening to her play and encourage her to keep up the good work.

Table 2.11

What Could Your Suzuki Teacher Do to Make the Lessons Better for Your Child?

Group	Response:
BSOM	<p>Lessons are fine, but a bit more acknowledgment towards the exploratory, creative side of the instrument might be nice.</p> <p>Lessons are fabulous with our teacher. My only complaint is that she doesn't let [child's name] just play through a piece with the mistakes. She stops her and works the problems. I know why she does this, but it is a bit discouraging for [child's name].</p> <p>Practice Cards.</p> <p>Nothing, we could not have had a better teacher for our son.</p> <p>N/A</p> <p>Write down assignments for the week, maybe. Sticker charts. I should do that too.</p> <p>Be fully present during lesson and work on getting to know them as individuals.</p> <p>I enjoy our current instructor but previous instructors would keep us on one song for months.</p> <p>Pointing out what [child's name] weak points and exact improvement that [child's name] needs and teach the parents how to help him to achieve it.</p> <p>Not sure...I'm the one that needs to work harder.</p> <p>We're pretty happy with our teachers. I can't really think of one specific thing.</p>

Table 2.11 (continued)

UTES

Don't know-she figured out things I didn't.

Communication.

Happy with everything.

Nothing. I like the way she teaches gradually.

Teacher is very encouraging and has helped increase child's aptitude and confidence.

We are happy.

[Child's name] enjoys lessons with other kids that are at the same level. She enjoys the challenge of learning at a fast pace instead of waiting for someone to learn or catch up to her level.

Table 2.12

What Could the Suzuki Teacher Do to Make the Lessons Better for the Parent?

Groups	Response:
BSOM	<p>Always provide a list of things to work on.</p> <p>She is great with me. She makes me shut up and listen to my daughter instead of talking for her. I have learned a ton about being a better parent from our teacher.</p> <p>Implant a practice chip in [child's name] head.</p> <p>Nothing, we could not be more satisfied.</p> <p>N/A</p> <p>She is very fun enthusiastic teacher. We love [teacher's name].</p> <p>Tell me overall goals. Short term and for the year. Be more organized and intentional in order to meet goals.</p> <p>We have a great interaction with current instructor.</p> <p>Write down the steps on how to instruct [child's name] to improve his need to improvement area.</p>

Table 2.12 (continued)

Not sure...

hmm... can't think of anything specific.

UTES

N/A Teacher figured out how to give reminders to help organize lesson.

She is great, not her fault that I (mom) am shy.

Nothing, everything is great.

Finger chart, name of string. More visuals, pictures, posture, fingering.

Follow up. Where in the Suzuki Book we should be? [teacher's name] has provided most materials for [child's name].

Already has good communication. Would like teacher to point out in the books what the preview spots are.

Not sure.

Education Parents' Received on the Suzuki Method

Both groups of participating parents answered two questions about their education related to the Suzuki method and philosophy. The first question asked parents what kind of training regarding parent involvement was received prior to starting string lessons (See Figure 2.1). The second question asked if the parent had received continuous parent education and the format used to receive the information (see Figures 2.2). The questionnaire provided possible answers from which the parents could select multiple choices that applied to their individual experiences; therefore, the number of given answers will not total to 18.

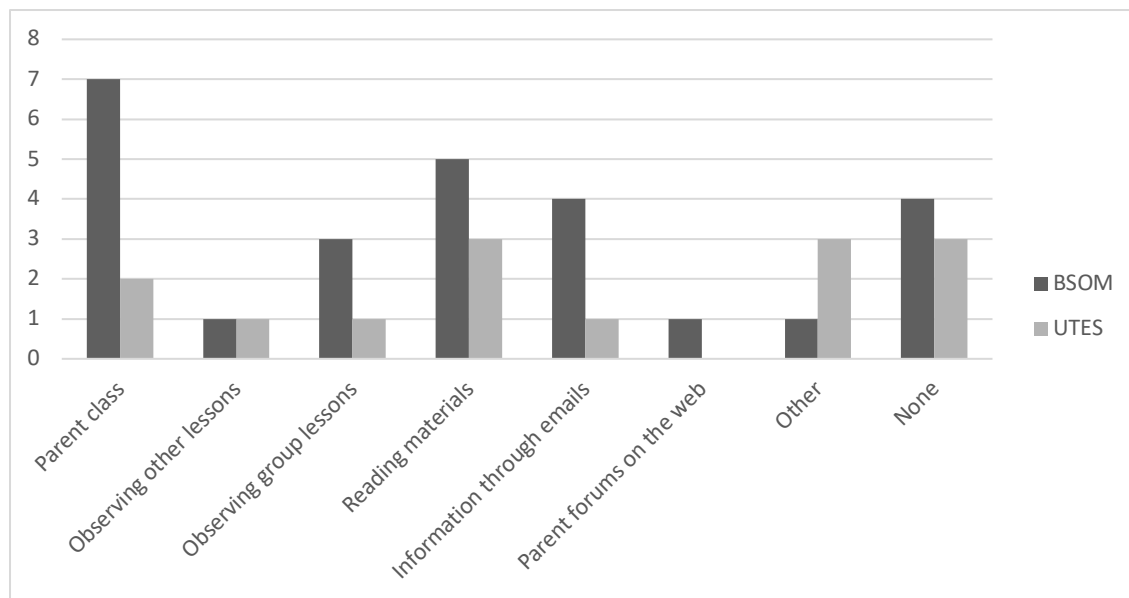


Figure 2.1. Format of parent training prior to starting string lessons

Four of the participating parents selected “other” as an option regarding parent training prior to starting string lessons. Three of the parents who selected “other” were from the UTES group. The one BSOM parent selected parent orientation and wrote “string technique classes in college” as the other method of receiving training prior to starting lessons. The three UTES group parents selected “other” and wrote: (S6) “reading materials after signing up”; (S8) “Handouts”; (S9) “My brother’s son is in Suzuki violin, so we learned from them.”

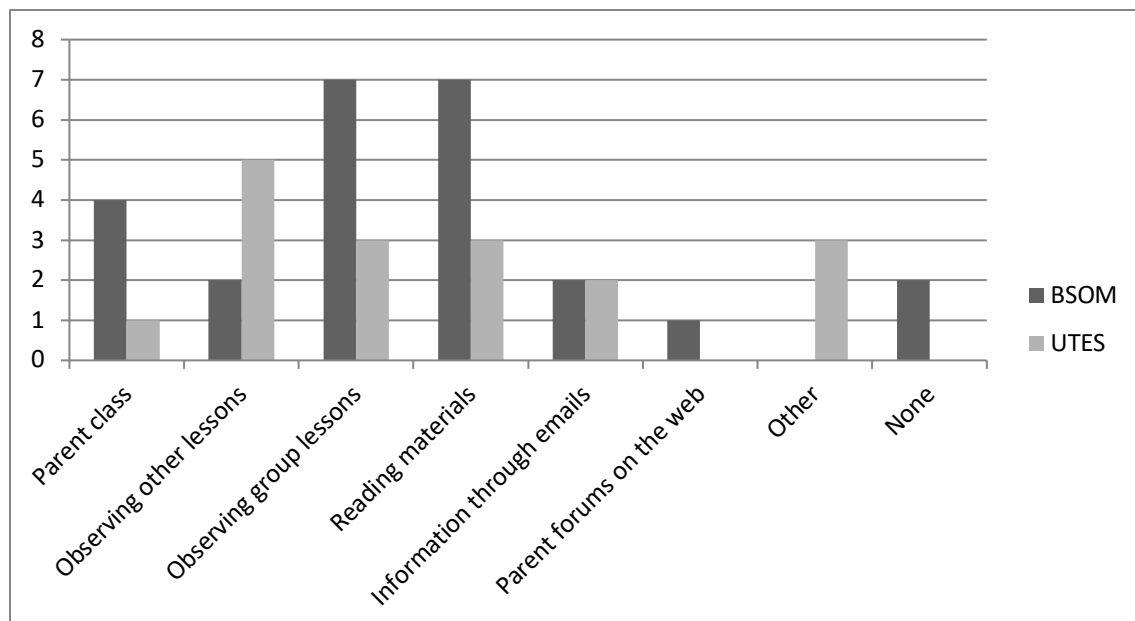


Figure 2.2. Formats of continuous parent education after starting string lessons

Two of the UTES group of parents selected “other” as an option and filled in a response to describe the alternate format: “Recommended to get the Nurtured by Love, but I haven’t gotten it yet; selected “observing other private lessons” and wrote, “Handouts to read on own.”

Parents’ Perceptions and Expectations from Music Lessons

The last section of the questionnaire asked open-ended questions regarding the parents’ perceptions of the benefits of taking string lessons. Parents were also asked about their expectation of length of study, who was responsible for deciding whether to stop or continue with lessons, and factors related to discontinuing lessons. Tables 2.13 and 2.14 provide the parent responses.

Table 2.13

How Do String Lessons Help Your Child?

Group	Response:
BSOM	<p>Satisfaction of learning new pieces; pride among peers.</p> <p>It gives her challenges that she must overcome (most things come very easily to [child's name]). It gives her a sense of discipline. It has given her a love of music, all kinds. It has given us a common goal. It has given [child's name]. A way to shine publicly (she is very shy). It gives [child's name] a sense of identity to say she is a violinist.</p> <p>Sense of accomplishment; enriches his cultural experience.</p> <p>Increased confidence. Learning how to tackle difficult challenges and be successful.</p> <p>His focus on academics is good as a result of his experience with string lessons.</p> <p>Love for music. Also, that patience, practice and perseverance can help you accomplish anything in life.</p> <p>I believe it engages the brain in important ways; helps them with discipline and gives them sense of empowerment.</p> <p>Memory, retention, patience, confidence.</p> <p>String project helps [child's name] to develop a lifelong violin playing skill to enjoy music.</p> <p>Confidence. Performing in public. Work ethics.</p> <p>Increases self-discipline and confidence.</p>
UTES	<p>Discipline, musical understanding, community (belonging). Self-esteem.</p> <p>When she realizes how far she has come, she will have something to be proud of.</p> <p>To be part of a group. Success of being so good at something. Self-teaching, learned <i>Greensleeves</i> on his own. Helps with his confidence, memorize and by ear helps his learning process. Discipline to practice and to learn that when you practice, you get better.</p> <p>Appreciate music. All different type of music. Appreciate the sound.</p> <p>Confidence, meeting goals. Skills learning music, math, time and organization.</p> <p>Helps later for math. Already her TAKS scores went up. Helps her comprehension of context.</p> <p>[child's name] is more active and motivated to learn music. She hums music all the time. She even creates her own songs.</p>

Table 2.14

Parent Expectations on Length of Instrument Instruction

	How long do you think your child will continue taking lessons?	What factors will determine if your child stops taking lessons?	Who will decide when your child will stop taking lessons?
P1	Many years.	Lack of interest; stress.	Both – joint decision.
P2	I hope she will play for her whole life. I know I will.	Her desire to improve and her enjoyment of playing. Possibly she could stop if she decided to work on another instrument.	We will decide together with her teacher.
P3	Through High School...at least.	N/A	Once he goes to college, it's his decision
P4	Hopefully, for at least another 10 years	Enjoyment of the instrument while maintaining a long-term perspective.	We'll decide together, but I would like my child to play until at least 10th grade.
P5	Not sure, but we think for many years to come.	Many factors-academics, other financial priorities. We don't foresee this happening.	It will be a decision we make together.
P6	Forever!	Money (mostly) and if she doesn't continue to like it.	[Child's name], but I would make her complete a school year cycle.
P7	I hope for years.	Lack of interest and/or too many other activities/interests. We want music to always be a part of her life, but she may choose another instrument at some point.	We would do it together
P8	I don't know.	Interest	She does. But I want a reason.
P9	Hopefully for 5 years or more.	The balance between boy scouts and cello.	It will be his decision but we want to be able to influence his decision.
P10	As long as I say so	Money	Mom

Table 2.14 (continued)

P11	As long as they live at home!	If they develop another passion/skill that they want to focus on. If they really hate it as they grow and don't improve as a result.	Probably they will- but not until 16 or so.
P12	Hopefully forever	Frustration, lack of interest.	Child
P13	As long as we can keep paying for them and keep going.	Moves on to different project, school, art area or interest. If not, she can keep playing as long as she wants.	The child
P14	I hope she continues through high school and even college	If we move.	I want her to decide but it will be between the two of us. She needs to have a good reason to stop.
P15	As long as he is interested in playing violin.	Suzuki teachers, is the child violin skill improving?	Both parents
P16	Hopefully through high school.	No longer fun and not practicing.	Joint decision (parent/children)
P17	Not too sure. Since [child's name] will be leaving UTES after this school year. I'm not sure if I can afford an instrument and more private lessons.	Finding a viola that isn't too expensive. Finding affordable private lessons.	I will be the one to decide, because [child's name] really enjoys the lessons and would love to continue. I will have to find out how I can buy her a viola so she can continue playing. If I can find a viola for her I will then see about private lessons. She hopes to continue in Middle School playing in Orchestra.
P18	I hope he will continue through high school	If it ever becomes so stressful that [child's name] was miserable we would not continue.	Mom and Dad

DISCUSSION

I investigated the effect of a parent education course on parents' expectations for length of study, self-efficacy as a home practice partner, level of communication with the private teacher, level of satisfaction with private lessons, and knowledge of the Suzuki method and philosophy. I had expected to find differences between the two groups. I expected the BSOM group with formal training to describe more knowledge and understanding of the role of Home Teacher compared to the UTES group. The results revealed a similar understanding of the parent responsibilities, as well as the Suzuki philosophy and method, regardless of whether the parent group had received formal parent education prior to starting private lessons.

Parent's Childhood Music Experiences

The results of Observation 1 support findings from previous studies suggesting that most children enrolled in lessons have parents who themselves had participated in musical experiences as children (Duke & Flowers & 1997; Vries, 2009). Fifteen of the 18 participating parents of both groups (BSOM: $n = 10$, UTES: $n = 5$) had musical experiences during their own childhood. Twelve of the 18 participating parents (BSOM: $n = 8$, UTES: $n = 4$) received private lessons during their childhood, and 11 from both groups of parents participated in music groups at school (BSOM: $n = 6$, UTES: $n = 5$). The participating parents reported some of the second parents having participated in school related musical activities during their childhood (BSOM: $n = 6$, UTES: $n = 1$). Only one parent received strings lessons during their childhood.

Parents' Perceptions and Expectations from Music Lessons

Parents perceived enrolling their children into private string lessons as having a positive effect on the child's development and on the relationship between the parent and

child. Parents reported positive benefits: increase in confidence and self-esteem, discipline, enhanced academics, music appreciation and social skills. The perceived positive benefits for the child support the findings in O'Neill's study (2001), which parents' comments were categorized as "developing love for music, develop self-confidence, develop skills/playing ability, brain development, increased self-esteem" (O'Neill, 2001, p. 50).

Most of the parents stated the string lessons had a positive effect on their interactions with their child. Sixteen parents perceived an increase in positive interactions through multiple opportunities of working together during home practice. One parent stated an increase in conflict and another stated no change in their interactions with their child.

Parents were asked to report their perception of what the private teacher could provide to improve the music lesson for both the child and parent. Most parents reported satisfaction with the private teacher and gave specific requests for teacher assistance with home practice. One parent reported dissatisfaction with the private teacher's interaction with the child, "Be fully present during the lesson and work on getting to know them as individuals."

Overall, the parents perceived the private music lessons as a positive experience for themselves and the child. Parents expressed satisfaction when the private teacher provided adequate communication, demonstrated positive interactions with the child, and provided specific support with home practice. Private teachers would benefit from knowledge related to parents' perceptions of satisfaction with lessons. As previous studies have suggested (Bugeja, 2009; Crozier, 1999, 2010; Deslandes & Bertrand, 2005; Kovacs-Mazza, 2001; McHale et al., 2009; McPherson & Renwick, 2001; Overstreet et al., 2005;

Suizzo & Stapleton, 2007) parents become more involved when they perceive open communication with the teacher.

The parent reported their desire for support from the private teacher, included the need for higher-level musical knowledge and teaching skills. The parent comments support the findings of Einarson (2017) reporting the quality and topics parents are interested to learn and implement during home practice. If the success of the Suzuki method is dependent on the parent taking on the role of Home Teacher, the private teacher could benefit from communicating and providing more information related to effective teaching strategies.

The parents reported their expectation for the length of time the child would continue private string lessons. Most parents expressed a desire for the child to continue playing their instrument. Some parents ($n = 3$) expressed a different response. One parent reported not knowing how long their child would continue lessons, and another explained the length of time depended on the child's continued interest. The third parent expressed uncertainty due to financial constraints. The third parent was part of the UTES group and was leaving the elementary school outreach program.

The majority of parents ($n = 15$) who expressed an expectation of continuing lessons stated varying lengths of time ranging from "five more years," "though high school," and "throughout the child's lifetime." They did provide information regarding reasons to discontinue lessons and who will make that decision. Most of the parents reported the decision to terminate lessons would be up to the child ($n = 6$) or decided together ($n = 6$). Four of the parents said they would decide for the child and one parent stated that they would involve the teacher and child in the decision process. One parent stated stopping lessons would not be an option and expected the child to continue through high school. I found it interesting that only one parent would involve the private teacher

with the decision to stop lessons. If the cornerstone of the Suzuki method and philosophy is based on the Suzuki Triangle with the parent, teacher, and student working together, why wouldn't more parents involve the teacher with the decision process?

The child's lack of interest or loss of enjoyment was the most common factor reported as a reason to stop lessons ($n = 9$). Other factors included financial constraints ($n = 3$), scheduling conflicts ($n = 2$), changing instruments ($n = 1$), and lack of progress ($n = 1$). One parent stated the child needed to provide a valid reason to stop lessons, but hoped the lessons would continue.

The 9 parents reporting lack of interest or loss of enjoyment playing the instrument also expressed an expectation for the child to continue music instruction until reaching adulthood. One parent expressed a strong expectation for the child to continue lessons, but would let the child decide to terminate instruction if he lost interest. Interest levels commonly vary throughout the child's musical study. Many parents interpret a decline of interest as an indicator to discontinue lessons. This interpretation may rely on the information provided by outside sources such as parenting books that suggest a lack of interest as an indicator to discontinue the activity (DeBroff, 2003). Parents may change their opinion related to lack of interest as a factor to discontinue lessons if they had more strategies to maintain engagement. Private teachers could provide this support for parents through continuous communication related to the child's motivation during home practice and suggest appropriate steps to ensure more effectiveness.

Home Practice

Most of the participating parents in both groups demonstrated behaviors consistent with Suzuki method and philosophy. All participating parents were present during the private lessons. Almost all parents ($n = 17$) took notes during the lesson as a guide for

home practice. The frequency of taking notes varied, but most either always or often reported taking notes during the lessons. Almost all ($n = 16$) of the parents participated on some level during the lesson. All the parents ask the private teacher questions about their child's musical education with most reporting a high frequency of communication.

Regarding practice, all of the parents reported practice occurring each week, with most of the parents in both groups had their child practice five to six days a week (BSOM: $n = 5$, UTES: $n = 3$). All the students in Observation 1 had a practice partner working with them during home practice at a frequency of always or often. The most common practice partner was the mother, which supports the study results of O'Neill stating the mother tends to be the practice partner at home. The parents reported the person assisting as practice partner as either the mother (BSOM: $n = 4$, UTES: $n = 4$), both parents (BSOM: $n = 4$, UTES: $n = 1$), father (BSOM: $n = 2$), or other (BSOM: $n = 1$, UTES: $n = 2$). The other partners were either an older sibling who was also taking lessons (BSOM: $n = 1$) or the maternal grandmother (UTES: $n = 2$). The results are concerning because the success of the Suzuki method and philosophy depend on the practice partner to be present at the private lessons and also an adult to be able to facilitate practice. Without speaking further with the two families who utilized the maternal grandmother as the practice partner, I did not know if the grandmother was present during the private lesson or coached by anyone to be equipped to assist the child. The one BSOM family depending on the older sibling to practice with the child may not have been experiencing the same success because the parents expected the sister to take on a teacher role. The older sibling may be too immature to deal with a young student. Private teachers need regular conversations with the parent regarding the expectations of the role as home teacher and consistent home practice.

The Suzuki Association of the Americas emphasizes the importance of having some form of parent education prior to starting private music lessons to ensure the success of the student's musical achievement. Yet, the UTES group of parents who did not receive formal parent education prior to starting private lessons revealed knowledge of expectations as a home practice partner and knowledge of the philosophy of the Suzuki method. How did the UTES group of parents acquire the same information and perform as home practice partners at the same level as the parents who received formal parent education?

The majority of the parents in both groups reported participating during the lessons and discussing the progress of the child with the private teacher. When asked how closely the parents imitated the teacher, 14 of the 18 participating parents expressed imitating the teacher as closely as possible. The same parents who were trying to imitate the teacher use lesson notes to guide the practice and emphasize important practice points. The majority of the parents communicated with the private teacher regarding the child's success and continued to receive parent education through formal and informal settings. If all the parents are working closely with the private teacher, perhaps the UTES parents received their parent education as the child was learning to play their instrument. If parents are receiving information during the private lesson, perhaps formal parent education is not crucial to the parent understanding the method, philosophy, and commitment.

Regardless of the amount of time enrolled in music lessons or time receiving formal parent education, both parent groups had the same concerns regarding home practice: initiating practice, tuning the instrument, maintaining the child's interest or motivation, note reading or technique, and creating a relaxed practice environment. Parents who had received two years of what was identified by teachers and parents as

parent education training stated the same concerns related to home practice as those not receiving any parent education outside the lesson. Parents in general had the same concerns with home practice regardless of parent training prior to lessons, social-economic status, parent education, or musical experience.

Conclusion

The participating parents demonstrated knowledge of the Suzuki method and philosophy regardless of receiving formal parent education prior to starting private lessons. All the parents worked closely with the private teacher, wrote lesson notes, and imitated the lesson activities as closely as possible during home practice. All parents expressed the need for support from the private teacher regarding effective teaching skills such as maintaining focus and interest, more concrete lesson goals, and a detailed sequence for reaching musical goals. If parents are receiving sufficient information regarding the Suzuki method and philosophy from the private lesson teacher, perhaps the continued formal parent education should focus on effective teaching skills that may more positively impact the quality of home practice and maintain the child's interest engagement and success.

Chapter IV: Observation 2

METHOD

Participants and Procedures

The BSOM group of parents ($n = 9$) from Observation 1 began their formal parent training one week prior to the children starting private lessons within the two-year preschool program at UT-String Project. The BSOM parents continued to receive formal parent education during the two years of the preschool program, which included private and group lessons. During the children's weekly group classes, I provided readings and reflection questions to the parents to complete each week. One of the reflection questions asked the parents to report home practice concerns. Parents shared their concerns, which included: creating a relaxed environment, initiating practice, parental knowledge of what to practice, maintaining the child's interest and motivation, and tuning the instrument. I made copies and filed the parents' home practice concerns. After completing the two-year preschool program, the parents and students moved on to group classes with mixed ages and experiences. The parents continued to receive informal parent education through the private teacher and any parent session given during the advanced group classes.

During the fourth year of private and group lessons, the BSOM group of parents completed the questionnaire from Observation 1. I had included a question asking parents to report any concerns with home practice. I was curious to investigate what changes and current concerns the BSOM families reported compared to the reflection question two years prior. I had hypothesized the concerns would change over time.

RESULTS

Figure 3.1 indicate the concerns listed by the parents' home practice concerns during the beginning of the second year of private lessons (year 2) and the home practice concerns at the beginning of fourth year of private lessons (year 4). Six of the nine BSOM parents had the same concerns with home practice as they had two years prior.

PARENT		Creating a relaxed Environment	Initiating Practice	Parental Knowledge	Child's interest of motivation	Tuning	None
1	Year 2	•	•		•		
	Year 4	•	•		•		
2	Year 2		•				
	Year 4		•				
3	Year 2			•			
	Year 4			•			
4	Year 2				•		
	Year 4				•		
5	Year 2						•
	Year 4					•	
6	Year 2		•				
	Year 4				•		
7	Year 2						•
	Year 4						•
8	Year 2				•		
	Year 4				•		
9	Year 2	•					
	Year 4		•				
10	Year 2		•				
	Year 4		•				
11	Year 2				•		
	Year 4				•		

Figure 3.1. Year 2 and year 4 parental concerns with home practice

DISCUSSION

The results support previous research on common parental concerns during home practice (Einarson et al., 2018; Goodner, 2018; Hernandez-Cadelas, 2018). Although the sample size was very small, parents not evolving from their initial home practice concerns over time suggests a lack of addressing these common parental concerns with home practice during parent education. The results from Observations 1 and 2 reveal the need for parental knowledge related to teaching and learning. After my observations, I designed a parent course to include specific instruction on effective teaching skills and structuring effective home practice.

Chapter V: Implementing a Parent Education Course that Focuses on Effective Teaching Skills

The Suzuki Method promotes attendance at parent education classes before the child starts formal lessons. Preparing parents to assume responsibility for home practice fulfills one of the purposes of parent education (Suzuki, 1983). Throughout my career, parents have consistently approached me for guidance with similar questions and concerns regarding home practice. I was interested in designing a curriculum or sequence of topics that could effectively address the most common concerns expressed by parents regarding children's home practice.

Suzuki parent education sessions organized through individual studio teachers or presented at Suzuki summer camps, called institutes, commonly focus on the basic tenets of the method and philosophy and address the importance of regular practice and consistent listening to lesson repertoire (Bossuat, 2010; Charboneau, 2007; D'Ercole, 2001; *Every Child Can!*, 2003; Felsing, 2008; Kendall, 1976; Lokken, 2009; Luedke, 1998; Maurer, 2010; O'Boyle, 2010; Pearson, 2007; Sandrok, 2010). The effect of parent behavior on the quality of home practice, specifically the effect of training parents to utilize research based effective teaching strategies, has not been investigated.

The purpose of designing a curriculum was to examine the effect of incorporating specific teaching techniques into a parent education program for families whose children are enrolled in Suzuki Method violin lessons. The parent education course provided parents with specific teaching strategies to utilize when supervising their children's music practice at home. The ultimate goal of the course was to improve the overall quality and effectiveness of the home practice sessions. Secondary goals included 1) increasing parent self-efficacy in regard to general music knowledge and confidence as practice partners and

2) improved communication between each parent and the respective teacher. Specific research questions addressed changes in the following behaviors during the lessons and during home practice: amount of talking; amount of performance time; quality of parental feedback; student on- and off-task behavior; and accomplishment of practice goals.

All participants completed a beginning and exit questionnaire. Additionally, parents submitted a home practice video prior to starting the parent training course, a weekly home practice video during the five-week parent training course, and a home practice video six months after completing the course.

METHOD

Participants

Profiles of Participating Parents

In this study, the participating parents ($n = 12$) were either the mother ($n = 10$) or father ($n = 2$) of a child enrolled in Suzuki Method violin lessons from private studios in central Texas. The criteria for participant selection specified that parents must have children between 5 and 10 years of age, with one or more years of violin lesson experience. All participants were enrolled in private lessons with registered Suzuki method violin instructors with an average of 7 years teaching experience. All participating parents practiced regularly with their child. One participating parent partnered with his spouse to help practice with their child. All participating parents had a college degree or higher. Four participants had a degree in education. Nine of the participants worked full time, two parents home schooled their children, and one parent stayed home. Eleven of the twelve families had two parents living at home.

The ethnic backgrounds among the participating parents were Caucasian (7), Asian (1), Hispanic (3), and Middle Eastern (1). One parent identified herself as both Asian and Caucasian. The participating parents also indicated the ethnic background of the second parent in the home. The ethnic backgrounds of the second parent in each home were identified as Caucasian (8), Asian (1), and Middle Eastern (1). One participating parent described the second parent as both Asian and Caucasian. One participant did not answer the description of the second parent.

The parent education course was offered on three separate days, locations, and times to accommodate parent schedules. Three participants enrolled in the first course that was offered during the week. The remaining parents enrolled in the second and third courses, held during group classes on Saturdays.

Profiles of Participating Children

The students were 9 females and 3 males, with ages ranging from 5 to 10 years old. One parent shared their child's diagnosis of Attention Deficit Disorder with severe fine motor skill delays. Nine of the children attended public school, two children were home schooled, and one child attended a private school.

Recruitment and Procedures for Data Collection

I contacted Suzuki Method violin instructors in central Texas and asked the instructors to post a flyer announcing the parent-training course (Appendix B). In addition, I visited a local Suzuki ensemble class, consisting of students from nine local Suzuki studios. I introduced myself, explained the purpose of the course, and invited parents to participate. Parents were also provided written information, including the purpose of the course, a schedule regarding when and where the course sessions would take place, and

the requirements for the course (Appendix C). I provided three separate five-week courses in an effort to accommodate parents' schedules. The first of the three courses served as pilot for the two remaining courses. Initially, 24 parents responded with interest however only 19 parents continued communication and interest. Of the 19 who responded with interest, 12 made a commitment to participate. Of the 12 participating parents, 5 missed either one or two sessions of the five-session course. I offered parents the opportunity to attend a summary session to review the missed material and three of the 5 parents attended. The University of Texas at Austin Institutional Review Board (IRB) approved all procedures. Consent and assent forms appear in Appendix D.

The first of the three courses was designed as a pilot to evaluate the course sequence. The three participants were offered the option of two different weekdays at two different locations. Two of the participants met at a The University of Texas at Austin and the third parent met at my home. After the completion of the first course, minor changes were made to the course content, which was then used as the curriculum for the remaining parent courses. I removed any homework assignments for the parents. Assignments outside the class time itself seemed difficult for parents to complete. The other adjustment to the course was prompted by the parents' request for video examples of good teaching. The final two courses were offered at two separate locations with times offered on Saturdays during group class. The first location was at a The University of Texas at Austin and the second was at a local Suzuki program's group class location.

Parents were asked to attend a five-session parent education course. Parents who agreed to participate were asked to submit a home practice session video prior to the start of the course, complete a beginning and exit parent questionnaire, and submit weekly recordings of home practice. In addition, to assess whether changes that may have occurred during the course were sustained over time, parents submitted a video recording

of a home practice session six months after completing the course. Participants who completed the questionnaires and submitted videos are indicated in Table 4.1. At the conclusion of the course, each participant would have ideally submitted a total of 6 videos: one pre-parent course video submitted no later than the first course session, 4 additional weekly videos, and one post-course video. None of the participants were able to submit the all four weekly videos during the parent course. Nine were able to submit three videos. One participant submitted two videos and three participants submitted one video. One participant did not submit the post-course video.

Table 4.1

Submitted Materials from Participating Parents

	Completed beginning and exit questionnaire	Submitted pre- course home video	Number of submitted home practice videos	Submitted post- course video
S1	✓	✓	3	×
S2	✓	✓	3	✓
S3	✓	✓	3	✓
S4	✓	✓	3	✓
S5	✓	✓	3	✓
S6	✓	✓	1	✓
S7	✓	✓	1	✓
S8	✓	✓	2	✓
S9	✓	✓	3	✓
S10	✓	✓	3	✓
S11	✓	✓	3	✓
S12	✓	✓	3	✓

Prior to starting the parent education course, I provided participating parents with an instructional handout and verbally emphasized the importance of submitting the required home practice video prior to starting the parent course (Appendix E). The instructions requested the recording to begin prior to the parent calling the child to the practice session and continue recording until the end of the practice session. I gave the parents the flexibility of the type of video format and recording device when recording the practice session. Parents without a video recording device received a Canon ZR100 Mini DV Camcorder (with 20x Optical Zoom: Pearl Silver) from the Music Education Materials Center at The University of Texas at Austin. I also indicated that written individual feedback regarding behaviors observed during the practice sessions would be

provided throughout the parent course. Feedback included strategies for more effective use of practice time specific to individual needs, including advice regarding practice conflicts between the parent and child. I assured parents that while feedback would be provided to parents individually regarding strategies specific to their own practice behaviors, only positive excerpts of parent and child home practice sessions would be used as models of effective teaching episodes during the course sessions.

The parents received a weekly email three weeks prior to the start of the course as a reminder of the date and time of the first class. Parents were given the choice to attend the parent education sessions at one of two locations and a choice between two weekdays. During the first session, parents completed a beginning questionnaire (Appendix F) and a consent form (Appendix G). At the end of the last parent education session, participants completed an exit questionnaire (Appendix H).

The remaining lectures overviewed Suzuki methodology and philosophy from Suzuki (1982) *Nurtured by Love* and teaching concepts discussed in Duke (2005) *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*. The teaching concepts discussed during the lectures included specific aspects of effective teaching strategies related to home practice, strategies related to timing and quality of feedback, the balance of performance and talk time, sequencing tasks, pacing, and the use of repetition. I provided the participating parents with an outline of the lecture topics (Appendix I) as well as a course calendar (Appendix G).

During the first session, the parents were instructed to increase the amount of time spent listening to and identifying already learned pieces, called review pieces. Strategies were discussed to help parents remember to play the recordings at different times daily (e.g., during mealtime, homework, prepping for bed, or when playing video games without sound). Parents were asked to assess the child's identification of the title of review

pieces through questions and games. Parents were also instructed to increase the amount of time spent on review pieces at the beginning of each practice session. In addition to a discussion about review pieces, strategies regarding scheduling and initiating practice were discussed at the end of the first session. Since many of the parents had varying schedules each day, parents were encouraged to pair practice time with a daily event. I suggested parents choose a daily event such as dinner or bath time, and schedule practices before or after that event. This practice time strategy was suggested to help ensure the practice session was completed regularly and to provide the parent and child with expectations focused on consistency.

The second session began with the collection of the weekly home practice video, followed by viewing selected positive video examples from previously submitted home practice videos. After the viewing of the videos, I reviewed the previous week's information. I then discussed a new topic of breaking down a skill into its most basic components, as well as the use of repetition to develop mastery of a skill. I provided parents with repetition strategies and demonstrated several teaching examples. Strategies during this session emphasized motivation through the use of practice games and tangible "props" such as an abacus or items to count during repetitions. I also discussed providing specific and timely feedback after a child's performance. I modeled the teaching games and strategies asking the parents to take on the role of student.

During the beginning of the third session I collected the third home practice video, we viewed selected video examples of effective teaching episodes, and reviewed the information from the previous two sessions. Following the videos, I provided suggestions and strategies to help parents teach note reading, maintain a steady pulse, and instructions related to tuning the instrument. Several handouts, note-reading charts, electronic applications to help teach rhythm skills and tuning, and examples of music reading books

were distributed to the parents. I also discussed the benefits of modeling for the child. I acknowledged many parents already had demonstrated modeling in their submitted videos and I encouraged the parents to continue modeling.

During the fourth session, I collected the fourth home practice video, reviewed the previous session topics, and introduced the new topic of pacing during a practice session. Reinforcing the previously discussed material, we viewed examples of effective strategies related to the use of multiple repetitions of a skill. I then began the discussion of pacing during a lesson as it relates to effective home practice. I explained pacing as the fluency of moving from one task to another and speed of the interaction between the parent and the child. I suggested simple strategies to help with pacing, such as having a plan before calling the child to practice. Also having any practice tools, props, or anything related to repetitions already within reach and ready to be used during the practice.

The final session of the course began with the collection of the fifth home practice video and parents viewing examples of specific feedback from the previous weeks' home practice videos. The session included a summary and review of the overall course objectives as had been stated during the first session. Parents completed an exit questionnaire during the last session to serve as a comparison to pre-program attitudes and perceptions (Appendix J). Parents were reminded to record and submit a post-course video six months after completing the course.

Six months later I contacted all participating parents to schedule the collection of the final video of home practice. Eleven of the 12 parents were able to record a video and meet with me to submit the video. The one parent who was unable to record stated she had a hectic schedule and could not record the last practice video.

Measures

Beginning and Exit Questionnaires

Each participating parent ($N = 12$) completed a beginning questionnaire (Appendix G) during the first session of the parent-training course. The beginning questionnaire of 33 questions gathered information related to the parents': musical background; ethnicity; attendance to public music events; perceptions regarding the Suzuki method and philosophy; self-efficacy related to the role as home practice partner; communication with the home teacher; aspirations for their child's future music participation; and perceptions regarding the benefits of string lessons. Thirteen of the questions used a multiple-choice format to gather information about parent demographics, musical instruments, participation in musical groups, perceived benefits of string lessons, and perceptions regarding the Suzuki method and philosophy. The remaining 20 questions used a Likert-type scale format to gather information about private lessons, home practice, attendance to public music events, self-efficacy related to the role as home practice partner, and communication with the home teacher.

The first section of the beginning questionnaire focused on the private lessons. The questions were the same as those in the Observation 1 questionnaire. Parents selected a response to a Likert-type scale (always/very often, often, sometimes, rarely, or never) answering questions related to frequency of occurrences during a typical weekly private lesson: the parent is present during the lesson, taking lesson notes, participation during the lesson, asking the private teacher questions, and discussing the child's monthly progress.

The second section focused on the typical week of home practice and parents' perceived self-efficacy as home teachers. The questions included identifying the home

practice partner (mother, father, both, grandparent, sibling, other), frequency of assisting the child with home practice (always/very often, often, sometimes, rarely, never), frequency of imitating the private teacher (a great deal, some, a little, none), and frequency of daily practice (every day, 5-6 days, 3-4 days, 1-2 days). Additional questions were similar to those in Observation 1; however, the original questions were designed as open-ended responses from the parents. The open-ended questions were replaced with Likert-type scale items based on the categories created in Observation 1. Parents responded regarding their ability to tune the instrument, determine performance corrections, maintain child's focus, and create a positive environment and a relaxed practice session.

The next section of the beginning questionnaire focused on the parent/child interactions and parent education prior to and after beginning private lessons. Response to the question related to whether Suzuki string lessons affected the parent/child interactions were recorded using the scale from the Observation 1 questionnaire (positively affected communication, negatively affected communication, an opportunity for "one on one" time, increase patience, decreased patience, and other). Parents were asked to select all the options describing their parent education prior to starting private lessons (no training, parent orientation, observing other private lessons, observing group lesson, reading materials, information through emails, parent forums on the web, or other). The last question asked parents to identify all the options describing their continued parent education after starting private lessons (have not continued parent training, parent class, observing other private lessons, observing group lessons, reading materials, information through emails, parent forums on the web, and other).

The fourth section focused on the parents' perceptions of acquired benefits from string lessons and expectation for length of study. The parents selected answers from the Observation 1 questionnaire coded responses. The first question related to the perception

of the benefits of string instruction and included the following possible responses: increase musical understanding and appreciation for the arts, social development, increased confidence and self-esteem, improved academics, extra-musical skills, and other. The next question probed parents' expectations for length of study, and listed the following possible responses: through elementary school, through middle school, through high school, through adulthood, and other. The last question asked the parents who they thought would decide when and if to end music lessons: the child, the parent, the teacher, parent and child, the Suzuki Triangle, or other.

The last section of the questionnaire was related to parents' ethnic background and childhood music experiences. I asked whether either parent had received private music lessons, the length of time taking private lessons, participation in school related music groups, and length of time participating in music groups. Responses were presented as multiple-choice and open-ended to report the number of years of music study or participation.

All participating parents completed an exit questionnaire (Appendix H) during the final session of the parent-training course. The exit questionnaire included questions regarding the parents' perception of the benefits of the course and provided an opportunity for parents to include any additional comments regarding the course. The first 13 questions addressed the parents' perception of self-confidence after taking the parent course in their willingness to ask the private teacher questions, discuss the child's progress with the teacher, of the importance of daily listening of the pieces being learned, initiate practice, decide what needs repetition during home practice, to vary repetition or play "games" with the child, to create a home practice environment that encourages the child to practice a relaxed performance, provide specific positive and negative feedback, maintain a good pace during home practice, create a positive experience during home practice,

maintain the child's focus during home practice, to read musical notation, and tune the instrument.

The last section addressed the parents' perceptions of the effect of the parent course on the relationship between parent and child. The parents selected from the following responses: positively or negatively affected communication, increased or decreased patience, or provide another response. The parents had the option to select more than one response. The last four open-ended questions addressed: what were the most and least beneficial aspects or topics addressed during the parent course, what topics were missing from the parent course, and any additional comments.

Video Analysis

I observed the submitted home practice session videos and identified intervals of time focused on a performance goal, defined as a rehearsal frame (Duke, 2005, p. 160). Duke (1994) describes a rehearsal frame as a model to analyze the process of effecting change toward achieving a musical goal. The teacher or the parent decides what needs correction and states the goal. Then the teacher or the parent decides how to practice the goal through a process bringing about change in the child's performance. The rehearsal frame ends when the child successfully performs the music or task in its entirety or the goal is abandoned. Colprit (2000) utilized the rehearsal frame model to analyze segments of private Suzuki lessons. Segments are moments within the practice dedicated to accomplishing a task or a goal. However, segments may or may not necessarily contain a rehearsal frame. The segment could just be a performance of a task, lacking the steps to initiate change. Colprit divided the private lesson into segments and selected one segment that represented work on a musical piece during the lesson. Colprit divided the selected segment into rehearsal frames, analyzed the teacher-student behaviors and

activities using a computer recording interface for behavior evaluation called SCRIBE (Version 4.2; Duke & Farra, 2011).

My process for selecting segments and analysis of behaviors was based on the related previous studies (Colprit, 2000; O'Neill, 2001), Duke's (1994) rehearsal frame model, and Colprit's (2000) process of selecting segments. I observed the home practice videos pre- and post-course, for a total of 22 videos. One participating parent did not submit a post-course practice video; therefore, the data from the parent-child dyad was not included in the analysis of the pre- and post-course practice videos. Each home practice video was divided into segments representing a musical piece or task in progress. A total of 148 pieces and exercises were identified in both the pre- and post-course videos. I selected segments with the highest interaction between the parent and child as the best representation of the parent's teaching skills. I viewed each piece or exercise a minimum of six times, recording child and parent behaviors using SCRIBE software.

Observed Behaviors

I selected parent behaviors for observation based on previous studies related to behaviors during Suzuki private lessons and home practice (Colprit, 2000; O'Neill, 2001). The child behaviors observed in this study include overall time talking during the practice (each time the child speaks to the parent), time spent on performance (performing a task or playing the instrument), and on-task behaviors (behaviors during related to practice goals and tasks assigned by the parent). The parent behavior included general time talking (frequency and overall amount of time spent talking), parent modeling (playing an instrument, singing, clapping, and simulating bow direction), and parent and child performing together (playing, singing, accompanying, clapping, and verbalizing rhythms with the child). In addition, I recorded the frequency of parents' providing verbal and non-

verbal directives (correction to posture, task, or playing, directions for the next task, and initiate child performance), general and specific positive and negative feedback related to the child's performance, and practice related questions directed to the child.

I coded the parent singing along with the child as "playing together." I then reviewed the overall talk time and labeled the talk time as general talking, general positive or negative feedback, specific positive or negative feedback, directives, and practice related questions directed to the child.

SCRIBE Analysis Procedure

I reviewed a total of 22 pre- and post-course videos and identified 148 practice segments representing work on goals or specific tasks with the length ranging from three to 50 minutes. I was unable to divide the segments into rehearsal frames because not all the home practice videos contained identifiable rehearsal frames. I selected the segments with the highest frequency of parent-child interactions as a representative sample for analysis. I analyzed the 22 segments (with the range of 90 seconds to 8 minutes) of selected parent and child behaviors through SCRIBE (Duke & Farra, 2011).

I began the analysis of the selected practice segment observing the child's behaviors. Starting with an analysis of the child behaviors allowed multiple opportunities to observe parent verbalizations and actions during the practice session. I observed the child behaviors over multiple viewings and identified on- or off-task behaviors, amount of time talking, and time spent performing on the instrument or a related task. The remainder of the viewings focused on identifying the parent behaviors. I systematically chose the order of observed behaviors to provide multiple opportunities to correctly identify all parent verbalizations and behaviors. The order of observations was as follows: overall talk time, parent modeling, parent and child playing together, general talking, general

positive or negative feedback, specific positive or negative feedback, directives, and questions about the performance.

After reviewing the SCRIBE analysis of the selected segments, no significant differences were found between the pre- and post-course video behaviors. I reviewed the pre- and post-course practice videos in their entirety to re-evaluate my analysis. I randomly selected five of the eleven participating parents who submitted both pre- and post- course home practice videos. Using SCRIBE, I analyzed the entire practice session for parent overall talk time, quality of parent feedback, student on and off task behavior, and student time playing the instrument. I still did not find a significant difference between the pre- and post-course home practice videos, however, when viewing the entire pre- and post-practice videos, I anecdotally assessed the overall changes in organization, use of practice strategies, and overall attitude toward practice from both parent and child.

Reliability

An experienced string teacher and registered Suzuki method teacher trainer assisted with the assessment of reliability for classification procedures of observed behaviors. Familiar with SCRIBE software, the reliability observer classified the behaviors from 6 randomly selected segments from the pre- and post-course submitted home practice lessons. The reliability observer and I reviewed a practice video not included in the reliability sample to establish an understanding of procedures. After establishing an understanding of procedures and definition of labels, the observer received a letter of instructions (Appendix K), a transcription of dialogue between parent and child, six randomly selected pieces or exercises of home practice lessons, and the SCRIBE software. Table 4.2 lists the inter-observer reliability agreement percentage for each observed behavior.

Table 4.2

Inter-observer Reliability for Classification of Observed Behaviors

	Categories	Freq.	Rate/Min	Time	% Time	Mean	Stand Dev
Parent Behaviors	Overall Talk Time	99.90%	99.32%	96.25%	95.90%	98.88%	98.81%
	Model	100%	99.98%	99.77%	95.38%	80.22%	94.53%
	Directive	98.90%	98.29%	N/A	N/A	N/A	N/A
	Positive feedback	100%	99.97%	N/A	N/A	N/A	N/A
	Negative feedback	87.50%	93.66%	N/A	N/A	N/A	N/A
	Specific positive feedback	89.60%	93.66%	N/A	N/A	N/A	N/A

Table 4.2 (continued)

	Specific negative feedback	99.30%	99.53%	N/A	N/A	N/A	N/A
	Question	99.80%	99.60%	N/A	N/A	N/A	N/A
	Playing together	100%	99.97%	75.48%	98.54%	99.02%	99.24%
	General talk	99.40%	97.50%	99.01%	95.20%	96.42%	93.46%
<hr/>							
Child Behaviors							
	Playing instrument	100%	99.98%	99.99%	99.93%	99.99%	99.99%
	Off task behavior	100%	99.99%	97.23%	88.41%	89.49%	100.00%
	Student talking	99.40%	99.32%	96.76%	98.75%	96.96%	98.62%
	On task behavior	100%	99.81%	99.87%	73.29%	99.94%	99.91%
<hr/>							

General Analysis

After reviewing the SCRIBE analysis of the entire pre- and post-course home practice videos, I assessed the overall changes in organization, strategies, and overall attitude of both parent and child. In order to investigate further, I asked three expert teachers to view several pre- and post-course video pairings. The expert teachers viewed

and identified the unmarked video pairings as either pre- or post-course videos. In addition, I also completed a descriptive analysis of the entire 22 pre- and post-course home practice videos to capture a complete description of the home practice sessions beyond the statistical analysis.

Identifying Pre- and Post-Course Practice Videos by Expert Teachers

Three expert and Suzuki registered string pedagogues received an invitation letter and were asked to view and identify pre- and post-course segments. The three expert pedagogues had extensive training and experience with the Suzuki Method and graduate degrees in music.

Dear Observer,

Thank you for agreeing to participate in my project. The purpose of this study was to examine the effect of incorporating specific teaching techniques into a parent education program for families whose children are enrolled in Suzuki Method music lessons. The parent education course provided parents with specific teaching strategies to utilize when supervising their children's music practice at home. The ultimate goal of the course was to improve the overall quality and effectiveness of the home practice sessions.

All participants submitted a home practice video prior to starting the parent training course (pre-test), a weekly home practice video during the five-week parent training course, and a home practice video six months after completing the course (post-test).

Please observe two videos from six subjects. The clips are identified as S#A and S#B, but the letters do not necessarily reflect whether the clip is a pre-test

or post-test. Please identify with an “X” which clip is the pre-test or post-test and provide a few comments reflecting your reasoning for identifying the clips. As you view the clips, please focus on the parent behaviors and the quality of practice. For example, were you able to observe any if these differences between the two episodes regarding the parent, quality of practice, specific positive and negative feedback, quality of questions, child’s success in completing the tasks, or pacing?

Thank you very much,
Yvonne Davila

In addition to the invitation letter, the three expert string pedagogues received a form to identify pre- and post-course practice videos and provide comments. Six of the 12 subjects were randomly selected and presented.

Descriptive Analysis of Practice Sessions

As the final observation, I wrote a descriptive analysis of the 22 pre- and post-courses videos. I reviewed the videos and transcribed phrases and observed actions to further clarify the observed behaviors from the videos. In addition to the transcriptions of each practice session in its entirety, I summarized and annotated each major segment of the practice session. For reliability, I sent audio files of the practice videos to a professional transcriptionist to compare to my own transcriptions.

RESULTS

Beginning Questionnaire Results

During the first session of the parent training course, each participant completed a beginning questionnaire related to the parent's: music training background; ethnicity; perceptions regarding the Suzuki Method and Philosophy; self-efficacy related to the role as home practice partner; level of communication with the home teacher; aspirations for their child's future music participation; and perception regarding the benefits of string lessons.

Parent's Childhood Music Experiences

Participating parents answered questions to describe their own, and the second parents,' musical background and experiences. All of the participating parents had taken private lessons ($M = 5$ yr) on an instrument during their childhood. One of the twelve parents completed her undergraduate degree in piano performance.

The majority of the parents participated in a school music groups during their childhood ($n = 9$). Nine of the 12 parents participated ($M = 3$ yr) in the following school music groups: orchestra ($n = 4$), band ($n = 3$), and choir ($n = 3$). Of the group of nine parents participating in school music groups, one reported having participated in both choir and orchestra. Table 4.4 represents the participating parents' description of attendance at public musical events during a typical week, month, and past 6 months.

Table 4.4

Participating Parents Attendance at Public Music Events

	Always/Very Often	Often	Sometimes	Rarely	Never
In a typical week, how often do you attend public music events (including concerts at school)?			1	10	1
In a typical month, how often do you attend public music events (including concerts at school)?			9	2	1
In the past 6 months, how often do you attend public music events (including concerts at school)?	1	2	8		1

Eleven of the 12 participants also described the music experiences of the second parent ($n = 11$) in the home. Eight of the 11 second parents participated in private lessons ($M = 3$ yrs) on an instrument (strings, guitar, brass, and piano) during their childhood. One participant reported the second parent to have taken private lessons in both guitar (three years) and brass (four years). Four of the second parents participated in school music groups: band ($n = 2$) and orchestra ($n = 2$). The remaining group of second parents did not participate in a school music group.

The participating parents also described the second parents' attendance at public musical events, including concerts at school. During a typical week, the second parent attended a musical event: sometimes ($n = 4$), rarely ($n = 6$), or never ($n = 1$). In a typical month, the second parent attended a musical event: often ($n = 1$), sometimes ($n = 5$), or rarely ($n = 5$). And typically, in the past six months, the second parent attended a musical event: always or very often ($n = 1$), often ($n = 2$), sometimes ($n = 5$), or rarely ($n = 3$).

About Private Lessons

Parents were asked questions related to parent participation and communication with the teacher (Table 4.5). One of the 12 parents responded “not applicable” to the question regarding how often the parent participates during the private lesson, “What is meant? We are not asked to participate, but to observe and take notes.”

Table 4.5

About Private Lessons

	Always/Often	Sometimes	Seldom/Never	Not Applicable
In a typical week, how often are you in the room during the private lesson?	12			
In a typical week, how often do you take notes during the private lesson?	10		2	
In a typical week, how often do you participate during the private lessons?	5	3	3	1
In a typical week, how often do you ask the private teacher questions?	6	5	1	
In a typical month , how often do you discuss your child's progress with the teacher?	4	5	3	

About Home Practice

Participating parents described the frequency of home practice during a typical week as everyday ($n = 2$), 5 to 6 days a week ($n = 5$), 3 to 4 days a week ($n = 4$), and one to two days a week ($n = 1$). When asked to identify the practice partner during home practice, the parents reported the following: the mother ($n = 10$), the father ($n = 1$), or both mother and father ($n = 1$). Participating parents supervised the child's practice by

guiding them through a sequence of assigned repertoire and exercises. The parents used notes taken during private lessons to decide what should be practiced. The parents also described the frequency of helping the child with a practice activity during home practice as “always or very often help” ($n = 5$), “help often” ($n = 3$), and “sometimes help” ($n = 4$). The beginning questionnaire asked parents how often their actions during home practice imitate the private teacher actions during private lessons. Three of the 12 participants imitate the private teacher “a great deal,” 4 of the participants “sometimes” imitate the private teacher, and 5 participants imitate the teacher “very little” during home practice.

Table 4.6 represents the parents’ reported level of confidence to perform specific tasks during home practice. One parent was categorized as “other” because she had selected both “agree” and “disagree” in her ability to decide what needed repetition and in creating a positive home practice.

Table 4.6

About Home Practice

How much do you agree with the following statements:	Strongly Agree	Agree	Disagree	Strongly Disagree	Other
“I feel confident in my ability to tune the instrument on my own”.	5	3	2	2	
“I feel confident in my ability to decide what needs repetition during home practice”.	2	5	4		1
“I feel confident in my ability to maintain my child’s focus during home practice”.		7	5		
“I feel confident in my ability to create a positive experience during home practice”.		8	3		1
“I feel confident in my ability to create a home practice environment that encourages my child to practice a relaxed performance”.	1	5	6		

About the Suzuki Method

The beginning questionnaire asked the participating parents how Suzuki string lessons have affected interactions with their children and whether the parents have had continuous parent training. The questionnaire allowed the parents to select more than one

answer; therefore, the total number of responses selected will exceed the number of participants in Table 4.7.

Table 4.7

How Have Suzuki String Lessons Affected Your Interactions with Your Child?

	Positively affected communication	Negatively affected communication	Increase patience	Decreased patience	An opportunity for "one on one" time	Other
BSOM	9	3	10	4	12	1

The beginning questionnaire asked the participating parents the format of parent education received prior to starting private violin lessons (Table 4.8). Parents were able to select more than one response; therefore, the total number exceeds the number of participants.

Table 4.8

What Kind of Training, Specific to Your Involvement as a Suzuki Parent, Did You Receive Before Beginning String Lessons?

No training	Reading materials	Parent orientation	Information through emails	Observing other private lessons	Parent forums on the web	Observing group lessons	Other
6	8	2	2	6	0	3	1

Table 4.9 represents the parents’ description of continued parent education and training after starting private lessons. Parents were able to select more than one response; therefore, the total number exceeds the number of participants. One participating parent indicated attending a parent education class led by a prominent Suzuki Trainer a few months before taking the current parent education course. One participating parent did not respond to the question. Another parent who selected “other” described the additional parent training as, “Discussions during group lessons with [private teacher’s name].”

Table 4.9

What Kind of Parent Training has Your Teacher Provided?

Have not continued parent education	Reading materials	Parent class	Information through emails	Observing other private lessons	Observing group lessons	Parent forums on the web	Other
1	8	5	0	3	6	1	1

Benefits of String Lessons

Parents were asked questions related to their perception of the benefits of taking string lessons (Table 4.10). Two of the participating parents selected “other.” One parent described the benefit, “Working with an adult other than a parent.” The second parent described the benefit as “it’s fun.” Total number of responses do not equal 12.

Table 4.10

In What Way(s) Do You Believe String Lessons Benefit Your Child?

Increase musical understanding and appreciation for the arts	Social development	Increased confidence and self-efficacy	Improved academics	Extra-musical skills (i.e. cognitive)	Other
9	8	8	2	7	2

Table 4.11 represents the parents' expectations related to children's length of music study. Three parents selected "other" and had the option to write an explanation for the response. The first parent explained the child would continue lessons, "as long as she wants." The second parent wrote, "I don't know," and the third parent did not write an explanation.

Table 4.11

How Long Do You Hope Your Child Will Continue Taking Lessons?

Through Elementary School	Through Middle School	Through High School	Through Adulthood	Other
0	2	5	7	3

Deciding to Stop Lessons

Seven of the 12 participants selected "the parent and the child" will decide when to stop lessons. Two of the twelve participants indicated "the parent" will make the decision,

and two of the twelve indicated “the parent, the child and the teacher.” One of the 12 participating parents selected “the child” will decide when to stop taking lessons. None of the parents selected “teacher only” or “other.”

Table 4.12 represents the possible factors for stopping private lessons. Two parents selected “other”; one parent wrote “I don’t know” on the questionnaire and the second parent did not provide an explanation.

Table 4.12

What Factors Will Determine If Your Child Stops Taking Lessons?

Loss of Interest	Scheduling Conflict	Cost of Lessons	Other
9	7	1	2

Exit Questionnaire Results

Participating parents also completed an exit questionnaire either during the last session of the parent training course ($n = 8$) or within a few days after the course ended, because the participant either did not attend the last session ($n = 3$) or needed to leave before the last session ended ($n = 1$). The exit questionnaire included questions related to parents’ perceptions of course benefits and their own confidence as practice partners during home practice. The exit questionnaire also served to provide data for comparison of pre- and post-course attitudes and perceptions. Participating parents for whom English was a second language ($n = 2$) were allowed to ask for a translation or explanation of any question or statement.

Table 4.13 presents the parent responses on the level of agreement to statements regarding their role as Home Teacher. One participating parent did not answer the question regarding reading musical notation because the child was 5-years-old and not yet reading music. One other parent did not answer the question about the ability to tune the instrument. Instead, she wrote in the statement, “Didn’t feel like this was part of the course.”

Table 4.13

About Parent as Home Teacher

How much do you agree with the following statements: “I feel more confident ...	Strongly Agree	Agree	Disagree	Strongly Disagree
“...to ask the private teacher questions”.	3	9		
“... To discuss my child's progress with the teacher”.	3	9		
“... in my understanding of the importance of daily listening of the pieces being learned”.	8	4		
“... in my ability to initiate practice”.	6	6		
“... in my ability to decide what needs repetition during home practice”.	6	6		

Table 4.13 (continued)

“...in my ability to vary repetition or play “games” with my child”.	12		
“...in my ability to create a home practice environment that encourages my child to practice a relaxed performance”.	7	5	
“... in my ability to provide specific positive and negative feedback”.	6	6	
“...in my ability to maintain a good pace during home practice”.	5	7	
“... in my ability to create a positive experience during home practice”.	8	4	
“... in my ability to maintain my child’s focus during home practice”.	5	7	
“...in my ability to read musical notation”.	2	7	2
“... in my ability to tune the instrument on my own”.	1	7	3

About this Parent Education Course

In the exit questionnaire, the parents were asked to report their perceptions of the effect of the parent education course on their interactions with the child, most and least beneficial aspects and topics, and what the course lacked in topic discussions. The first

question asked parents to report any affected interactions between parent and child due to the parent course. The parents selected from the following statements: Positively affected communication; negatively affected communication; increased patience; decreased patience. Parents had the option to select more than one response; therefore, the results to not add up to the number of participants.

Table 4.14

How Has This Course Affected Your Interactions With Your Child?

Positively affected communication	Negatively affected communication	Increase patience	Decreased patience
12	0	7	0

The next four questions about the parent education course were open-ended questions. Table 4.15 provides the answers parents entered into the exit questionnaire.

Table 4.15

Open Ended Questions

What was the most beneficial aspect or topic to you?	P1 - Using games. Starting practice.
	P2 - 1. Watching the videos 2. Sequencing 3. Game ideas
	P3 - Providing specific feedback – Pacing practice sessions.
	P4 - The penny game.
	P5 - How to keep her interested (games). Starting lessons with review.
	P8 - Interaction with the child, maintaining focus during practice.
	P9 - Game theory applied to practice.
	P10 - Focus on posture first.
	P11 - It has helped me with the approach, giving [child] more input having more variations on practice, doing different things, keeping it fresh.
	P12 - Time management. Giving specific and frequent feedback without spending too much time talking.
	P2 - Discussion on tone (maybe because we haven't addressed that yet in my child's playing?).
What was the least beneficial aspect or topic to you?	P3 - Thought it was all informative and interesting.
	P4 - Language. Child always needs new things to do.
	P6 - To remind the basic steps of practice.
	P7 - Engaging ways to structure practice, also how to work on tone.
	P8 - Can't specify one.
	P9 - All was beneficial!
	P10 – None.
	P11 - For the most part, the workshop was beneficial to me.
	P12 - Music Reading- The material covered is something I already knew, but I thought it was likely beneficial to most of the parents there.

Table 4.15 (continued)

<p>What topics were not covered in the course, which you would have found beneficial?</p>	<p>P3 - Maybe tuning at the beginning. P5 - For a first course, this was great. P9 - Can't think of anything! P10 – none. P11 - Can't think of one right now. P12 - I can't think of anything.</p>
<p>Any additional comments?</p>	<p>P1 - I feel our practice is more positive. Not as many fights to practice.</p> <p>P2 - I loved watching the videos and would have loved to see more. Thank you! I especially appreciate how you made the time to stay late to answer questions and listen.</p> <p>P3 - When covering pacing, pass out sheet or list of games/ideas parents have used successfully.</p> <p>P4 - Keep in touch if I need help.</p> <p>P8 - I learned to tune the violin before and hence the course did not help me along those lines (the only answers with “disagree” entries). We did not do musical notation or instrument tuning, but I think our course shouldn't have dealt with it any way.</p> <p>P9 - The course did not connect that well with private lessons- different ideas of game theory and “homework,” But it did not stop the ideas from being very HELPFUL! Reading music and tuning the instrument, I don't feel was the goal of the class...? Loved the course!</p> <p>P10 - Already felt confident to ask the private teacher questions and discuss my child's progress before taking this course. Thank you so much for your time and your patience when we fall behind!</p> <p>P11 - At first I was reluctant to get involved, because of (child) just beginning to play, more I realize how it was the perfect time to establish good practicing skills thank you.</p> <p>P12 - I do wish that I had received the feedback on my video(s) during the course. My impression, correct or not, was that I would receive feedback for each video, within a week or two of submitting it. The one feedback that I did get was very helpful.</p>

Video Analysis

The teaching concepts discussed during the parent education course included specific aspects of effective teaching strategies related to home practice, strategies related to timing and quality of feedback, the balance of performance and talk time, sequencing tasks, pacing, and the use of repetition. The ultimate goal of the course was to improve the overall quality and effectiveness of the home practice sessions.

SCRIBE Results

Participating parents submitted a home practice video prior to starting the parent education course. Then 6 months after the course, participating parents submitted a post-course video. I observed a total of 22 pre- and post-course videos. One participating parent did not submit a post-course practice video. I observed the submitted home practice session videos and identified segments of goals and tasks. I utilized SCRIBE to identify and analyze parent-child behaviors and activities from the selected segments, as well as five randomly selected pre- and post-course videos in their entirety.

Expert Teachers Identifying Pre- and Post-segments

In order to investigate further, I analyzed the pre- and post-course videos utilizing identification of randomized pre- and post-course segments by expert teachers. I randomly selected 6 of the 11 pairings of the same pre- and post-course segments used during the first SCRIBE analysis. I provided the expert teachers with the 6 unlabeled pairings of pre- and post-course videos. I asked the master teachers to label the segments as pre- or post-course.

The three expert teachers agreed on most of the correct sequence of pre- and post-course videos with the exception of two subjects' videos. Table 4.16 represents the results of the master teachers' labeling the randomized pre- and post-course segments.

Table 4.16

Results of Master Teachers Labeling Practice Segments

	Observer 1	Observer 2	Observer 3
P3	✓	✓	✓
P5	x	✓	✓
P7	✓	✓	✓
P8	✓	✓	x
P10	✓	✓	✓
P11	✓	✓	✓

Note: Checkmarks represent correct labeling of the pre- and post-course segments. An X represents incorrect labeling.

In addition to labeling the randomized pre- and post-segments, the master teachers were given the option provide any comments. Table 4.17 presents the observed comments provided by the master teachers.

Table 4.17

Observation Comments from Master Teachers

Master Teacher 1	<p>Parent observations: In P3A (pre), the parent essentially said go, later hummed once as a reminder of what music came next, then waited until the kid had struggled through the piece for two minutes before saying, "Perfect!" (It wasn't, clearly, though I don't know the piece.)</p> <p>In P3B(post), in contrast, she begins with a strategy for getting the kid engaged (using sticks for choosing a piece). She intervenes when there are troubles, she models using the piano as well as by singing. She gives specific feedback on less-than-ideal intonation even after generally praising the performance. She sets numbers of repetitions. In general, she seems to be guiding practice towards a specific objective for the piece, rather than just saying "go" and then basically observing, as she did in the other clip.</p>
Master Teacher 2	<p>In the first clip, Mom played the new section for him to learn (Orange Blossom, I believe) and then had him play through the entire piece until he got to the new part. That didn't go quite right, so she had to help him with it. The second clip, she had a very elaborate set-up with sticks of review pieces. Then she went one step further, and asked him to play a very small section of the review piece to improve his intonation, using a dice and some crazy stuffed animals. I think maybe for this boy, he doesn't need all the stuffed animals, but I like how thoughtful he was being about his intonation. I REALLY liked how he did his six times, and then he asked his mother to do it one more time because one of the six wasn't in tune.</p>
Master Teacher 3	<p>Participant 3:</p> <p>P3A, In this video, the parent asked for repetitions and was staying focused on the child. The mom prompted the child by singing the cues to get him back on track when he forgot where he was... He basically played through and she said Nice! She never stopped him and did not work on anything specific.</p> <p>Parent sang the intro to get the student to start the correct song.</p> <p>Mom picked out one line on LL Ago to work on intonation, and asked the child the name of the note. She asked the child to have his "ear find the note.</p> <p>She played on the piano and asked the child to play the exact line back again</p> <p>She was able to pinpoint the notes that were out of tune.</p> <p>She had set up a game involving pirates to reinforce repetitions. She was specific about how many repetitions and stuck to it.</p> <p>She was also insistent on which part of the piece they were working on.</p> <p>She asked for repetitions of the section, which she reinforced each time by giving the child a pirate. She didn't count one that was out of tune and told the child why that one wasn't counted as one of the repetitions.</p> <p>Participant 7:</p> <p>The tone is better on the second clip, and his bow hold is more relaxed with a curved pinky. He is also a more relaxed player - no funny faces while playing, and the thumb seems less gripped onto the side of the fingerboard.</p>

Descriptive Analysis of Practice sessions

I transcribed the pre- and post-course videos and completed a descriptive analysis of the pre- and post-course videos with a summary of observations.

All participants submitted a home practice session video prior to the first parent education course. Throughout the five-week course, I asked parents to continue submitting practice sessions and I provided feedback based on my observations. After completing the parent education course, 11 of the 12 parents submitted the last home practice video. The parent who did not submit the last video explained she could not find an opportunity to record a practice session. I reviewed the videos and transcribed phrases and actions observed to further clarify the observed behaviors from the videos. In addition to the transcriptions of each practice session in its entirety, I summarized and annotated each major segment of the practice. The following section includes the annotations and summaries of the home practice sessions and the transcriptions of phrases and actions may be found in Appendix K. Participant number with the pre-test designated as “A” and post-test as “B” designate each transcription and summary. Since S1 did not submit the post-course practice video, she was omitted from the descriptive analysis. The first descriptive analysis begins with S2.

1. Descriptive Analysis of Practice Session for P2

(1A) P2 pre-course practice video

Lesson length: 00:37:56

Total pieces and exercises practiced: 18

P: Parent

C: Child

In the pre-course video, the parent demonstrates recognition of correct and incorrect performance behaviors and uses specific negative feedback, give directives, physically corrects posture, and uses multiple repetitions of performance segments. Both parent and child demonstrate a fairly negative overall tone during the practice. The parent had many playful moments with the child, but some of the directives and negative feedback statements were delivered with a negative tone. The parent was very diligent in following the notes taken during the private lesson. The parent appeared very concerned about completing all tasks and addresses all posture concerns within one practice session. The video suggests that the parent considers the completion of the practice checklist as an indicator of a successful practice session.

P: [Going over checklist] Okay. So we did our *bow taps*. You know what? We were supposed to do 25, I only had you do 10. You want to do the rest of them now or you want to come back to it?

C: Come back to it.

P: Okay. How about the *pandas*? We need 25 of those.

The parent demonstrated a tendency to ask the child to attend to multiple goals. During *Teeter Totters*, the focus included the main goal of bending of the wrist, keeping the left-hand wrist straight, and the straightening of the head on the instrument. During the

Fourth Finger Exercise, the focus included a straight head, straight wrist, and staying on one string. Multiple focus goals caused difficulty of assessing the child's understanding of the skills or goals. When the parent asked the child to stop when he liked his performance, the child responded that he liked all his performances. The practice session included work on 18 exercises and pieces of which only half were review pieces. Although the parent was able to go through eighteen exercises and tasks, the quality and assessment of the child's understanding was unclear due to multiple goals. When the parent added more than one focal point and gave directives while the child was still playing, the child never demonstrated understanding or mastery of the skills being practiced.

(1B) P2 post-course practice video

Lesson length: 00:21:07

Total pieces and exercises practiced: 6

The beginning of the post-course video appears to begin recording after the practice has already started. The video is slightly distorted and plays back as if recorded at a faster speed. The visual images are clear, but the audio is high pitched. Using an application to slow down the audio, called *Anytune* (Anytune Inc., 2017), the conversation became clear. At the end of the video, the child and parent discuss the use of a timer to set the practice at approximately 30 minutes. The child mentions at the end of the practice that the lesson reached 32 minutes. The time of the original distorted video is 11 minutes and 32 seconds. After using the application to slow down the audio, the time of the video was 21 minutes and 7 seconds. The first 10 minutes of the practice were not recorded.

During the parent course, S2 received feedback from me and participated in discussions during the course. The positive feedback was related to the parent's consistency to state the goals of each task. During the parent course, I provided feedback

and encouraged the parent to let the child play through the working piece once, without interruption before stating the goal for repetition. During the performance, I suggested the parent assess what needed attention and improvement. The parent was instructed to select only one aspect of technique to improve as the goal of the practice. I also addressed the overall tone of the practice sessions and encouraged the parent to work toward creating a more playful atmosphere during the lessons using small toys to count repetitions.

The post-course video demonstrates the parent's consistency in stating goals specific to each piece of music or exercise, providing specific positive and negative feedback after repetitions, and modeling for the child through singing and performing on the child's instrument. The parent obviously tried to exhibit a less emotional approach when delivering negative feedback. The parent simply stated the feedback without any emotional reaction. The parent also included the use of toys to keep track of correct repetitions. The child seemed to enjoy performing correct tasks to save the toys from being taken away. The parent also used toys to try to deflect off-task behaviors.

Both the pre-course and post-course videos demonstrate the parent's ability to ask questions that prompted the child to think about the assigned task. In the post-course video, the goal of the sequence during the *Walking Fingers* exercise was apparent. The parent gave specific negative feedback when the child played more than one string at a time. The parent physically adjusted the child's instrument and asked the child how to stay on one string at a time during a performance.

P: Listen, how are you going to stay on the string?

The parent continued the sequence of moving through repetitions on different strings. The parent recognized the child's struggle with the D-string and instead moved on to an easier string. After the child had a successful experience on a different string, the parent returned to the D-string for another opportunity to correct the child's previous

performance. The child had a successful performance and reached the goal set by the parent.

The parent let the child lay on the floor and act silly, use toys to track repetitions, and knock over the toys when finished with a task. The child appeared to have more fun during this practice session. He smiled throughout the practice, transitioned quickly between tasks, and maintained focus. He appeared to consider each task as a game, but recognized the goals and standards for the performance. The parent demonstrated recognition of the child's fatigue during the practice by allowing the child to move along when frustrated with a task.

2. Descriptive Analysis of Practice Session P3

(2A) P3 pre-course practice video

Lesson length 00:11:44

Total pieces and exercises practiced: 3

During the pre-course video, the parent gave specific feedback and proceeded through the practice according to the list of assignments. The parent modeled by singing and playing the piano, but also played along with the child more often than letting the child perform by himself. The basis of the parent's decision on what needed repetition seemed to depend on the child demonstrating any struggle to get through the musical piece. The parent stopped the practice, selected what part of the piece to improve, and then gave the child an opportunity to improve through repetitions. Often the parent asked for too large of a performance task and the child was unsuccessful. The parent attempted to help the child through directives; however, the parent continued to add different elements and the child did not perform the task successfully. Parent actions and directives

suggested the goal was getting through the piece with ease; however, the parent did not clearly communicate directly to the child.

(2B) P3 post-course practice video

Lesson length: 00:24:25

Total pieces and exercises practiced: 7

In contrast, the post-course video showed that the parent had previously planned the practice and was prepared with varied practice strategies, such as titles of musical pieces on popsicle sticks and toys to maintain the child's focus. The parent still modeled, but also let the child perform pieces by himself. The parent gave the child a specific focus throughout the practice by continuously restating the goal of "good intonation" during each task. All specific feedback was directed toward the goal of good intonation and directives were specific to how the child could achieve the goal. The musical piece was much smaller and easier for the child to perform successfully. If the child still seemed to struggle, the parent would make the task smaller or offer other strategies, and used singing before playing. The parent consistently restated the intonation goal and specified finger numbers and note names through several pieces.

The parent referred to previously practiced pieces to reference accurate intonation, but the child's performances were not always accurate. I found it difficult to assess whether the parent did not expect the child to perform accurately or if the parent could not distinguish the inaccuracy of the notes.

3. Descriptive Analysis of Practice Session for P4

(3A) P4 pre-course video

Lesson length: 00:47:28

Total pieces and exercises practiced: 8

In the pre-course video, the parent demonstrated knowledge related to the mechanics of playing the violin. The parent had taken ongoing lessons to learn the instrument herself. The parent could identify when the child used the wrong technique or played the wrong notes; however, the parent had a difficult time describing what exactly was wrong or how to correct an error. The parent used both Chinese and English throughout the practice, but still had a difficult time expressing what was wrong with a performance. Although the parent demonstrated knowledge of playing the violin, musical terms and routines seemed unfamiliar. For example, during the scales, the parent did not recognize the child moved from a scale to an arpeggio. The child continuously played the arpeggio, not the scale. The parent knew something was wrong and tried to verbally express disapproval. The child was also unaware of this mistake until the last repetition. The parent provided many directives at the same time the child was performing. The scales were supposed to be performed with two notes in the same bow direction. However, the child played each note using a single bow. The parent appeared to be more concerned with using full bows rather than playing slurs, but did not communicate the goal to the child.

Both parent and child seemed eager to get through the practice checklist, regardless of quality of practice. The child argued more than once regarding the parent's request for something not written in the practice notes from the private lesson. There were frequent power struggles between the parent and child. During the parent training classes, the parent actually shared her concerns with me regarding the power struggles during each practice. The child had suffered a head injury during the previous year, and the parent was not sure whether the injury contributed to the argumentative nature of the interactions. The parent admitted that she was quickly frustrated with the child throughout each practice.

During the parent course, I provided written feedback based on my observations of the submitted practice sessions. I suggested practicing smaller sections and more specific ideas for small sections of the pieces, only playing a few notes at a time. I suggested having one goal throughout the entire practice session and advised the parent to increase the number of repetitions. I also suggested using props to track correct repetitions so the child feels more momentum to her progress. I noticed in the practice sessions that the child was not engaged during work slow passages. The child's silliness was being used to escape work that was focused on refining a particular section.

(3B) P4 post-course video

Lesson length: 00:49:56

Total pieces and exercises practiced: 10

The overall tone of the post-course video practice changed in comparison to the pre-course video. The parent and child were not as focused on a practice checklist, but instead on the goal of polishing smaller sections. While the value of the penny was negligible, it prompted the parent and child toward more clearly assessing the quality of the repetitions and recognizing the onset of off-task behavior. The child was more open to repetitions and to receiving feedback from the parent. The parent demonstrated more patience in the post-course video with the child's off-task behaviors and the duration of off-task was shorter. The parent used different strategies toward managing the child's behaviors, for example, the stop sign hand gesture and the use of the pennies. The parent also demonstrated different strategies to explain rhythmic and dynamics concepts. For example, tapping the rhythm, using a metronome, having the child point to the music and count, and explaining how the piano part fit with the solo line. The parent recognized when certain strategies were not working and moved on to another task. The rhythmic

concept was challenging for the child to understand. Performance episodes that demonstrated the child's understanding were not evident during the practice session. The concept of dynamic contrast was an easier concept for the child to understand, and evidence of understanding was demonstrated during the practice session. The parent used specific directives, positive and negative feedback after each of the child's performances. The parent used different strategies to foster more repetitions of dynamic contrast, including reading the music, playing by memory, conducting the child, and asking the child to verbalize what the teacher requested during the private lesson.

Toward the last 15 minutes of the practice, the child's off-task behavior increased. The child seemed tired and unfocused. The parent became frustrated, inconsistent, and less demanding. The parent lost track of repetitions and did not follow through on taking away the penny if the child continued off-task behaviors. The child changed her behavior when she realized the parent was very frustrated. Although the end of the practice fell back into old habits, the majority of the practice demonstrated an increase in quality.

4. Descriptive Analysis of Practice Session for P5

(4A) P5 pre-course video

Lesson length: 00:30:43

Total pieces and exercises practiced: 7

During the pre-course video, the parent's goals focused on getting through the list of tasks assigned by the private teacher. The parent did not recognize whether the child was playing correct or incorrect notes or the skill criteria for each task. The child played incorrect notes or the wrong task without the parent realizing the mistakes. Although the child's instrument had finger tapes, the parent did not know the sequence of notes for each task or where the fingers should be placed on the instrument. The parent did recognize

appropriate tempos, the correct or incorrect placement of the bow in relation to the bridge, and whether or not the child played the correct dynamics. When the child played the correct tempo, used appropriate bow placement, and demonstrated dynamics correctly or incorrectly, the parent was able to provide appropriate feedback. The parent did demonstrate the ability to motivate the child to complete the given tasks and maintained a positive practice environment.

During the parent education course, the parent received feedback on the submitted practice sessions. The feedback included the need for repetitions followed by immediate feedback related to what was heard and seen during the performance of the task. I suggested the use of dice as a tool to track repetitions and to help manage the momentum of the practice session. I also suggested that the parent select smaller tasks, passages, and exercises for which she has knowledge of the task and knowledge of the criteria for mastery. Another strategy covered during the parent education course was to use words or phrases to perform a rhythm. I suggested to the parent to use specific words to help facilitate rhythmic playing, such as “Mississippi Stop Stop.”

(4B) P5 post-course video

Lesson length: 00:15:19

Total pieces and exercises practiced: 6

The post-course video revealed a challenging situation for the parent because the child was tired. The child continuously yawned and leaned on the wall. The parent was able to maintain a good pace and the expectation of finishing the practice. The parent also demonstrated a small increase of specific feedback and directives immediately after the child’s performance of a piece or task. When the parent asked for repetitions, the

directions were not always clear. Regardless, the parent made an attempt to add repetitions of correct trials to the practice.

The parent still used the lesson notes to guide the practice, but seemed more willing to get away from the teacher's list and select different passages to practice for improvement. The parent requested more repetitions by rolling a die and asking to play *Musette* four times. The child appeared tired and unwilling to play the entire piece four times. The parent then decided that a performance of the whole piece was too big of a task and changed the task to perform only the third line. The decision demonstrated a much better job of the parent asking for a smaller and easier task to perform and assess.

Compared to the pre-course video, the parent demonstrated an increased knowledge of the pieces. Although the parent demonstrated deeper knowledge of the assigned tasks, the parent still did not know the piece well enough to realize that the child had played more than the third line of the piece.

5. Descriptive Analysis of Practice Session for P6

(5A) P6 pre-course video

Lesson length: 00:06:04

Total pieces and exercises practiced: 2

During the parent course, the parent shared her difficulty starting practice with her child. The parent also had difficulty juggling practice time and making dinner for the family. In the pre-course video, the parent was in the room, but she felt pressured for time and wanted to hurry through the practice. In other weekly practice videos, the parent captured the struggle of motivating her child to begin practice. During the pre-course video, both parent and child demonstrated frustration. The child demonstrated difficulty performing the tasks, and the parent could not assess or find a solution to the child's

problem. The lesson had a very tense mood, unsuccessful performances, and ended after only 6 minutes.

(5B) P6 post-course video

Lesson length: 00:14:10

Total pieces and exercises practiced: 4

The post-course video started with a warm up instead of note reading, as in the pre-course video. During the parent course, I recommended the parent change the order of the practice tasks. I recommended starting the practice with review pieces, pieces able to be performed with little difficulty. I also recommended moving the child closer to the kitchen doorway, so the parent could finish up dinner as the child plays through her review pieces. When the child moved on to her working piece, the parent could then focus on the child more intently. At the end of the performance, the parent requested more dynamics within the piece. The child played the piece again with added dynamics. Compared to the pre-course video when the parent did not give any feedback at all, there was an improvement in feedback. The post-course video revealed the parent asking questions about the child's performance and the quality of the repetitions. The child was able to accurately assess her own playing. The method of asking the child to assess her own playing provided an opportunity for the parent to assess the child's understanding of the task. The practice demonstrated the breaking down of a task into more incremental practice segments and many more repetitions compared to the pre-course video. The tone of the practice was a relaxed and smoother pace in comparison of the pre-course video. Both the parent and child seemed relaxed throughout the practice.

6. Descriptive Analysis of Practice Session for P7

(6A) P7 pre-course video

Lesson length: 00:35:51

Total pieces and exercises practiced: 4

The pacing throughout the practice was very slow with many distractions and interruptions. The parent did not seem to have a plan before starting the lesson. The lesson was stopped several times to get materials and changed course often when activities were aborted. The first practice episode of playing through *Twinkle, Twinkle Little Star* lasted 5 minutes and 44 seconds with minimal performance. Actions observed included discussion of posture, proper instrument set up, and stopping the practice to tune the instrument.

The majority of the lesson was focused on note-reading. During the note-reading, the rhythm syllables of “ta” and “ta-a” were used by the parent to distinguish between quarter and half-note rhythmic notation. Whether the syllables were used because of the private teacher’s instruction or the parent simply liked to use these syllables was unclear. Unfortunately, the rhythm syllables sounded so similar it was difficult to determine which note value the parent referenced when giving the child feedback. It was unclear whether the child was able to understand the difference between the two note values.

The third task of learning the new piece *Go Tell Aunt Rhody* proved a challenge for the child. The parent appeared unaware of any sequence or process needed to learn a new piece. Although the child was in the beginning stages of reading, the parent expected the child to read the music above her reading level. The parent did successfully recognize the child was struggling and changed strategy by suggesting a fingering chart. The parent left the room to retrieve materials for the chart, but the instructions to try reading *Go Tell Aunt Rhody* again was an inappropriate expectation. The child had already demonstrated

difficulty getting through the piece without help. The child tried to play the piece, but immediately became frustrated and upset.

The practice video suggested that the parent's goal was focused on getting through the tasks assigned by the teacher. For example, the parent reviewed the rhythms and provided feedback when the child performed the rhythms incorrectly, but there was no indication the child understood the task or had developed any independent skill.

A common behavior observed throughout the practice involved the child getting ready to play and the parent interrupting with additional instructions or explanations. The parent frequently talked for long periods at a time, resulting in off-task child behaviors. At one point, the child became frustrated and shouts, "I need to focus on this!" The parent did recognize that she was talking too much and responded, "Okay, I'll stop." The parent also admitted being unsure of how to tune the instrument.

The parent successfully demonstrated the ability to assess and correct the child's posture. The parent also adjusted the shoulder rest and the placement of the violin on the shoulder. The parent appeared comfortable assessing the rhythmic stability of the pieces and provided immediate feedback regarding tempo. The parent was often successful redirecting the child when she became frustrated. The tone of the practice was generally calm and the parent made attempts to be playful.

This parent received individual feedback from me during the parent course. The comments she received were based on my observations of the pre-course video. I suggested tuning the violin before practice to avoid stopping the practice. I also explained that the scratchy sounds were due to the lack of finger weight into the string. I recommended keeping talking to a minimum, focusing on one goal for each piece, and having materials used for practice close by for immediate use.

(6B) P7 post-course video

Lesson length: 00:29:39

Total pieces and exercises practiced: 8

The post-course video revealed a more organized and age-appropriate practice session. The parent was sitting at eye level with the child, strategies appeared to be planned before the practice started, and many of the items to track repetitions were readily available.

The pacing of the practice was much faster than the pre-course session. Within the first two minutes the child had performed two pieces, received feedback, and demonstrated success. Organizing the tasks by writing them on papers to be selected from a hat kept the pace of the practice moving and enjoyable for the child. The length of the practice session in the pre-course video was 35 minutes and 51 seconds with a total of four pieces and exercises practiced. The length of the post-course video was 29 minutes and 39 seconds with a total of eight pieces and exercises practiced.

There was a clear goal stated for each task. There were multiple repetitions followed by short specific feedback statements. During the bowing exercise, the quality of practice was much higher than during any previous practice episode. After successful trials, the parent asked for repetitions. During previous practices, the unsuccessful trials were counted as repetitions. The parent also provided specific feedback after each repetition.

At one point during the practice, the parent needed to leave to retrieve an item for practice. The parent instructed the child to hold the violin in playing position while demonstrating a beautiful left-hand position. Tasks were accomplished successfully, and the child was not demonstrating incorrect posture or struggling with notes.

During the 4th finger exercise and in *Perpetual Motion*, the parent didn't have materials ready for the tasks. The pacing was slow and the parent was talking excessively. Although the task was not as organized, the parent still held a high expectation of placing the fourth finger on the fingerboard correctly. The parent demonstrated the use of several strategies to help the child become successful. For example, during the fourth finger exercise in "perpetual motion plucking," the child was not successful and the parent asked the child to focus on the indentation of the string on the finger designating the angle of the finger placement on the string. The child was successful when she was directed to focus on something specific.

7. Descriptive Analysis of Practice Session for P8

(7A) P8 pre-course practice video

Lesson length: 00:03:57

Total pieces and exercises practiced: 1

Before starting the parent course, S8 approached me to explain why the video was going to be very short. The parent had a very difficult time getting the child to practice, accepting feedback, and performing repetitions. In addition, the child did not like to be videotaped. The parent had attempted several times to record the first practice video, but the child was uncooperative. Both parents are typically present during the practice, but the father usually takes the lead in directing the practice session. During the pre-course video, the parent only had the child play through *Andantino* once and modeled for the child. There was a small instructional segment related to tuning in the form of lecturing and then the practice ended.

I provided verbal and written advice to the parent suggesting practicing at eye-level with the child. I also advised both parents to choose smaller excerpts focused on a

specific goal and to use more repetitions of correct trials, provide more specific feedback, and to use a more playful approach during the practice.

(7B) P8 post-course

Lesson length: 00:11:55

Total pieces and exercises practiced: 4

In the post-course video, the parent had a playful attitude and the child appears to enjoy the practice. The child enjoyed the several opportunities for the parent and child to communicate in the father's native language. The interaction seemed relaxed and the child was accepting criticism. The practice time for the pre-course video was only 3 minutes, and the post-course video practice session increased to almost 12 minutes. The pre-course video did not reveal any repetitions, while the post-course video revealed a large number of repetitions interspersed with feedback. Although a die was used to determine the number of repetitions, the child consistently requested more repetitions of small excerpts of the music. The child was willing to play more repetitions because she was able to successfully perform the small excerpts. At the end of the practice, the parent gave the child the opportunity to decide what to practice next. The child requested to playing more segments of the piece that she could perform successfully.

8. Descriptive Analysis of Practice Session for P9

(8A) P9 pre- course practice session video

Lesson length 00:08:27

Total pieces and exercises practiced: 4

At the beginning of the pre-course video, the parent was successful maintaining the pace and kept the child on task. The parent was also very good at assessing incorrect

posture and pitches. The practice demonstrated a very calm and positive tone throughout. When the child began the practice with a review piece, *Long Long Ago*, the performance had many stops and moments of confusion. The parent attempted to help the child through the piece, but the performance revealed the child's lack of comfort and familiarity with the piece. The parent recognized the need for the child to perform a more familiar piece for a warm up and requested *French Folk Song*. The child demonstrated more familiarity and ease performing the piece. When working on a new variation of the piece, *Perpetual Motion with Doubles*, the number of notes chosen to perform was too large for the child, and resulted in frustration. The parent attempted to help the child through singing and calling out note names, but the task was too challenging. Instead of breaking down the piece into smaller tasks with opportunities for repetition, the parent abandoned the new variation and returned to the original music of *Singles*. The child was familiar with *Singles* and was able to perform successfully. The lesson ended shortly after the performance.

During the parent education course, I provided the parent with two sets of suggested strategies and a follow up conference. I provided this parent with more feedback because of the parent's efforts to seek additional help. In the two written sets of suggested strategies, I complimented the parent's ability to create a calm and well-paced practice session. I recommended the parent use mastered review pieces as a warm up, provide shorter and more specific feedback statements, give only one goal to focus on during a performance, use multiple repetitions of a short excerpt with specific feedback after each repetition, and use games as a tool to prompt and track repetitions.

(8B) P9 post-course

Lesson length: 00:12:58

Total pieces and exercises practiced: 3

As in the pre-course video, the post-course video demonstrated the parent's ability to create a calm practice environment, assess incorrect posture and pitches, and to maintain a good pace throughout the practice. The video demonstrated an increase in specific feedback immediately following each repetition. The parent's comments were short with clear instructions. The second video revealed even faster pacing, less off-task behavior from the child, and improvement in the quality of performances during the practice. During *Minuet 1*, the parent stated the goal of coordinating the bow and the finger movements. The parent asked for repetitions of a small excerpt and provided feedback on the previously-stated goal.

P: That was great one. That was good intonation and your bow did not get ahead of your fingers.

C: [Playing for the second time]

P: Very nice. Your bow did not get ahead of your fingers. Do it again.

When the practice moved on to *Minuet 2*, again the parent used a die to determine the number of repetitions for the child to practice the excerpt. The parent asked the child to identify the focus while playing the piece. The question gave the child an opportunity to take responsibility for the focus points for his performance. The parent also recognized the child's positive response to making the practice session more playful. The parent asked the child to perform the repetitions with proper posture and then allowed the child to play the entire piece while standing on one foot. The opportunity for playfulness energized the child and improved his focus and quality of performance.

9. Descriptive Analysis of Practice Session for P10

(9A) P10 pre-course video

Lesson length: 00:15:15

Total pieces and exercises practiced: 10

The parent struggled with structure of the pre-course practice session. The parent relied on her memory of assigned tasks and pieces rather than on lesson notes. The pacing of the practice slowed down when the parent and child were negotiating what to practice next. The older brother, who also takes violin lessons, frequently interrupted the practice by interjecting comments. The parent also struggled to recognize repertoire, and provided positive feedback even when a task was performed incorrectly. For example, in the beginning segment of the practice session, the last repetition of *Monkey Song* was scratchy and out of tune, and the parent said “good job.” The parent had the tendency to give directions while the child was playing, and it was difficult to know if the child heard the directives. The directives were appropriate to the practice tasks but were not delivered in an organized sequence. The parent attempted to set goals for the tasks, but the child resisted any corrective instruction. During the practice, the parent’s role was more of a facilitator than instructor, yet the parent did provide some specific feedback. The parent seemed to keep a positive attitude throughout the practice, allowing her daughter to make choices that affected the pacing and material to be practiced. The parent demonstrated an ability to generate ideas regarding what to practice and at times how to practice, but the child led practice did not result in any observable improvements or successful repetition of correct skills.

(9B) P10 post-course video

Lesson length: 00:28:52

Total pieces and exercises practiced: 12

The post-course video demonstrated more structure in comparison to the pre-course video. The practice began with the parent sitting at eye level with the child and the child standing directly in front of the parent. Throughout the practice, the child did not leave her place in front of the parent. When the parent adjusted the child's posture during the 4th finger exercise and gave specific negative feedback, the child was willing to accept the feedback and adjust. The child's behavior demonstrated an opposite reaction of unwillingness to accept criticism during the pre-course video. The older brother still interrupted the practice session, but not as frequently or for as long as in the pre-course video. The parent changed her reaction to her son's interruptions. The parent briefly acknowledged the son and then moved back to the practice. The parent still gave instructions during the child's performances, but with less frequency. The parent had a clearer idea of what to practice in the post-course video and used strategies, such as games, to move from one task to the next. The parent still demonstrated spontaneous practice ideas that were not organized. The parent consistently asked the child to reflect on her performance of each piece and verbalize her own assessment. The lack of a clearly stated goal of self-assessment may have caused the child to hesitate and comment inconsistently after each piece. The parent demonstrated a great teaching moment and good pacing at the beginning of the practice on the *The Monkey Song* with fourth finger added. The parent was prepared with a ponytail holder and able to quickly pull the child's hair back. The parent was also able to adjust the child's posture without the child resisting and provided specific positive and negative feedback.

Although the child still manipulated the practice by redirecting the tasks, the parent demonstrated more control than in the pre-course video. The parent had the ability to quickly redirect the child back to the focus of each segment of the practice session and

provided physical assistance and specific feedback during the practice. The parent also provided the child opportunities to have some control over the practice by giving her permission to select the next piece to practice. The child was very excited to choose the next piece, allowing an insightful conversation related to how the child perceived the difficulty of the pieces. The child expressed her ability to focus more on tone when playing a mastered piece. In addition, the child demonstrated the ability to adjust her bow placement during the performance of mastered pieces, resulting in clearer tone production. Although the parent demonstrated an ability to recognize and comment on physical adjustments, the parent did not adjust or comment on the bow placement throughout the practice.

10. Descriptive Analysis of Practice Session for P11

(10A) P11 pre-course video

Lesson length 00:13:27

Total pieces and exercises practiced: 6

The beginning of the lesson started with the parent reviewing the lesson notes with the child. The parent sat at the child's eye level and the child was close to the parent throughout the practice. The parent demonstrated the ability and confidence to physically correct the child's posture throughout the lesson, though he did not provide opportunities for the child to correct the posture independently. After each performance of a piece or task, the parent provided a short feedback or directive. The parent consistently appeared very calm and relaxed during the entire practice session. Sometimes the pacing became slow and seemed to prompt the child to demonstrate off-task behavior. The practice session sometimes revealed the child's lack of focus, as she would try to manipulate the practice task or ask when the practice time would be done. The parent patiently ignored

the child's comments or simply continued on to the next task if the child attempted to manipulate the practice.

During the course, the parent received two written feedback statements based on the review of practice videos. The parent expressed concern the child would demonstrate uncooperative behaviors during the practice sessions. I suggested the parent plan the practice session before calling the child into the room. Having a plan will speed up the pacing of the practice, helping with the child's off-task behavior. I suggested that the child becomes frustrated after performing a musical piece when the parent asks her to repeat the entire piece. If the parent's goal was to have a polished performance, I recommended selecting a small excerpt of a challenging section to practice. I proposed increasing the amount of review pieces at the beginning of the practice to give the child opportunities to have successful performances of an entire piece. I also suggested the incorporation of games to increase repetitions of a task. After each repetition, the parent should provide specific positive or negative feedback. I also recommended that the parent give the child a choice of piece to practice. The ability to have some control over her practice could increase the child's motivation.

(10B) P11 post-course video

Lesson length: 00:17:39

Total pieces and exercises practiced: 7

The post-course video begins with the parent preparing the practice materials and reviewing the plan from the lesson notes. When he calls the child, the parent focuses on the goal of proper posture, especially the child's thumb placement on the bow. The majority of the practice involves polished pieces with the focus on the child's thumb placement. A faster pacing at the beginning of the practice resulted in child compliance.

In the middle of the practice, the parent and child became frustrated when trying to decide on the next piece to practice. Both parent and child had an unclear idea of what piece they were assigned to practice. The parent refocused the practice and restated posture as the practice goal. The parent also provided specific feedback after the child's performances. The parent gave the child several opportunities to select the next piece to practice. The permission to choose the repertoire for the practice session appeared to be motivating to the child. The parent also allowed the child to be silly when performing a piece by sitting down and then having the child repeat the piece with proper posture. The parent demonstrated progress with the quality of feedback and stating goals of the practice.

11. Descriptive Analysis of Practice Session for P12

(11A) P12 pre-course video

Lesson length: 00:48:29

Total pieces and exercises practiced: 11

The beginning of the pre-course video practice revealed faster pacing, more immediate feedback, and the parent's ability to retain the child's attention. During the warm up, *Escalator exercise*, the parent varied the goal of the task for each string. A few minutes into the practice, the pacing became a little frantic. During the note-reading portion of the practice, the child consistently stumbled throughout her performances. The parent encouraged the child to continue and used different strategies to help the child perform the different rhythms. The parent did not focus on the problem or use repetitions to ensure the child understood the rhythm concepts. For the performance of the fifth line, the parent explained the rhythm, broke down the reading issues, asked for repetitions, and put the problem spot back into context allowing the child to perform the entire line correctly.

The parent was often speaking so fast, the child appeared to become confused and the parent was difficult hard to understand. The parent told the child at one point, that there was not enough time to get everything done during the practice.

P: [Says quickly] I want this to be a little faster too, start the next strings, so we have time to get everything in because we're limited.

During *Tonalization*, the child became frustrated right away. The parent tried to explain what went wrong with the exercise, but her talking episode was so long, the child went off-task and began to crawl on the floor.

The parent was able to correctly assess posture and the correct number of notes in repetitive passages. The parent did not always identify when the child played out of tune. For instance, when the child was working on the correct number of notes during *Gavotte from Mignon*, the child consistently played out of tune. The parent only assessed the number of notes, not the correct intonation. Then the parent added feedback regarding intonation with a low first finger while still working on the correct sequence. Addressing two goals at once was overwhelming for the child. When the child became frustrated, the parent slowed down her pace. The parent approached the child and cheered loudly when the child played correctly. The child produced more successful performances with the change of approach from the parent.

During the parent course, the parent received feedback suggesting the inclusion of practice strategies. She also received feedback directing her to focus on the quality of the lesson, not the amount of material practiced. The practice reflected more strategies in the form of games and a focus on the child's temperament rather than the amount of material practiced.

(11B) P12 post-course video

Lesson length: 00:37:31

Total pieces and exercises practiced: 11

The post-course practice started with challenging behaviors related to the child's willingness to be recorded and parent request to play at a slower tempo. The parent distracted the child from the video camera and successfully prompted the child back into the practice session area whenever the child walked away. The parent began the practice by working through the practice plan and reviewing the goals. The parent recognized the family pet as distracting and immediately removed the pet from the practice area.

Throughout the practice, there was a power struggle between the parent and the child. The parent maintained her patience and attempted several strategies toward regaining control of the practice. When the child stopped responding to directives, the parent stopped the practice and soothed the child by hugging and talking out the problem.

In general, the parent did not use repetition during the practice session. Twenty-five minutes into the practice, the parent used several teaching strategies to accomplish the goal of using a low second finger in *Martini Gavotte*. Strategies included faster pacing from activity to activity, more specific feedback, clear directives, and time for successful repetitions.

Near the very the end of the lesson, the child requested to add time to the lesson and continue to learn new notes. Despite the rough first half of the practice, the request for additional time indicated the child was enjoying the practice and the challenge.

Chapter VI: General Discussion

I completed two observations and one study to investigate the effect of parent education on parents' attitudes towards and behaviors during home practice. The results of project 1 revealed that parents gain an understanding of the Suzuki method and philosophy primarily through their experiences during private and group lessons rather than during through formal parental training prior to starting private lessons. The results of Observation 2 revealed that most parents' practice concerns did not change over time or with experience. The results indicated that parent challenges and questions were primarily related to creating a relaxed practice environment, ways to initiate practice, knowledge of how and what to practice, strategies to maintain the child's engagement and motivation to practice, and the ability to tune the instrument.

All participating parents in main study were involved in private lessons during childhood and participated in school music groups. This is not surprising giving that previous studies indicate parents with positive personal experience in private music lessons and those who participated in school music classes tend to support music education and enroll their children in music lessons (Bugeja, 2009; Davila, 2013; Duke et al., 1997; Einarson et al., 2018; Graziano, 1991; Vries, 2009). Parent perceptions of the benefits of music lessons were also similar to those found in previous studies (Barnes, 2016; Davila, 2013; Duke et al., 1997; Goodner, 2018; Graziano, 1991; O'Neill, 2003; Vries, 2009). Parents believed that the lessons increased musical understanding and appreciation for the arts, and that music lessons fostered extra-musical skills such as social development, confidence and self-esteem. The parent responses also support the findings of previous studies regarding parent aspirations for length of study and reasons to discontinue lessons (Davila, 2013; Duke et al., 1997).

The results in the present study showed an increase in parents' self-confidence as home teachers after completing the parent course. The parent comments support the need for continuous parent education beyond the basic introduction to the Suzuki method and philosophy. Parents are eager to learn more about topics related to specific teaching skills. The home practice videos provided evidence that parent behaviors often imitate those of the private teacher. The results also revealed that parents understand the importance of imitating the private teacher as a means of guiding the child's musical success. If the private teacher does not demonstrate and explain a process for breaking down or transforming a musical challenge for the child during the private lesson, a parent without specific guidance may not understand this process as a means towards helping the child during home practice.

The role of the Suzuki teacher includes explaining the Suzuki method and philosophy to parents, promoting parents' role in the learning process, and fostering the commitment necessary to create support for the child's learning success. Parents' responsibilities include taking notes, practicing the assignments with the child at home (Kempter & Suzuki, 1991; Luedke, 1998), and collaborating with the teacher to ensure the child receives instruction at home similar to the instruction observed in the lesson (Suzuki, 1996). The majority of the parents in the present study reported attendance during the private lessons, taking lesson notes, participation during the private lesson, and discussion with the private teacher related to the child's progress (Bugeja, 2009; Davila, 2013; Hernandez-Candelas, 2018; O'Neill, 2001). The traditional Suzuki method and philosophy encourages parents to attend formal parent education, however, parent education and participation in different countries may look very different than it did for the parents in this study or for other parents in the United States. Cultural norms and attitudes may have an influence on parents' perception of the nature of participation

during private lessons. The Suzuki method encourages instruction designed to accommodate each child's individual rate and style of learning and parents may benefit from parent education specifically tailored to each family's unique concerns.

Similar to findings in Einarson, (2016) and the responses of parents in Observation 1, parents reported initial and continuous parent education in the form of reading materials, observation of private and group lessons, parent classes, parent orientation, and information forwarded through emails and newsletters. Parents reported that the most common forms of receiving information regarding parent education were reading materials ($n = 8$), observing group lessons ($n = 6$), formal parent classes ($n = 5$), observing private lessons ($n = 3$), and parent forums on the web ($n = 1$). Einarson (2016) reported similar categories of continued parent education, but with a different order of common formats: meetings or workshops (55%), reading materials and online resources like "*Parents as Partners Online*" (35%), parent education within the private lesson (25%), or outside discussions between the parent and teacher (20%) (p. 25). As expected, the parent responses from the beginning questionnaire support my findings from Observation 1: parents gain an understanding of the Suzuki method, philosophy, and basic role as home teacher through formal and no formal parent education as well as observations of the teacher and other parents during private and group lessons (Davila, 2013).

Parents frequently discuss the child's success with the private teacher. Most of the parents favored conversations with the private teacher over other forms of receiving information. Descriptions of typical home practice environments in the beginning questionnaire support findings in Project 1 and the description of home practice found in previous studies. The mother typically functioned as the main home teacher, practice typically occurred 5- to 6-days a week, and the parents reported helping their child during

practice (Bugeja, 2009; Davila, 2013; Einarson et al., 2018; Hernandez-Candelas, 2018; Kovacs-Mazza, 2001; O'Neill, 2001). Parents also reported using notes taken during private lessons to help guide and decide what should be practiced at home (Bugeja, 2009; Davila, 2013; Hernandez-Candelas, 2018; O'Neill, 2001).

As expected, the parents in the present study expressed the same concerns with home practice as those found in Observation 1 and in previous studies: creating a relaxed practice environment; maintaining the child's motivation to practice; and knowing what to practice (Davila, 2013, 2018; Einarson et al., 2018; Goodner, 2018; Hernandez-Candelas, 2018). All parents in the current study reported enjoying the opportunity for "one-on-one" time with their child. The majority also reported an increase in their ability to demonstrate patience ($n = 10$) and the positive impact the practice sessions had on their relationship with their child ($n = 9$). Half of the parents ($n = 6$) did not feel confident in their ability to create an environment for the child in which to experience relaxed performance. The private teacher should include approaches to creating a relaxed home practice and performance environment as a topic of conversation during discussions related to the child's progress.

I found it interesting that the parents who reported note taking during the lesson and the use of notes as a guide for home practice also reported a lack of knowledge regarding exactly what to practice. Previous research indicates parents' self-confidence related to the subject matter affects the depth of parent involvement during a child's learning experience (Bugeja, 2009; Crozier, 1999, Crozier, 2010; Deslandes & Bertrand, 2005; Einarson et al., 2018; Kovacs-Mazza, 2001; McHale et al., 2009; McPherson & Renwick, 2001; Overstreet et al., 2005; Suizzo & Stapleton, 2007). The beginning questionnaire revealed parents were confident enough to execute written instructions for an exercise or piece; however, if the student demonstrated a lack of success in

accomplishing the task, the parent lacked the confidence to further break down, transform, or decontextualize the task for the student. Both the act of taking notes and the confidence expressed by parents in writing instructions for a task indicate an awareness of the expectation of parental involvement in the process. Changing student behaviors and fostering correct skills depends on parents' deeper knowledge of teaching and learning.

Suzuki teachers are dependent on parents' following through with assignments, assessing student understanding, and redirecting instruction during home practice. Teachers may be expecting parents to demonstrate sophisticated levels of problem-solving during practice, similar to those observed in lesson settings. Observations of home practice video recordings illuminated inconsistent ability to assess quality and accuracy in performance trials. If teachers are dependent on parents to support the level of mastery requested in lessons, the teachers need to provide examples of how performance trials shape behaviors that lead to accomplishment of the lesson goals. The findings from Colprit's study (2001) revealed that only 42% of the student performance trials related to goals stated by the teacher were performed accurately. Colprit also reported few trials involving repetition of a goal during the private lesson and suggested the teacher may rely on the parent to reinforce practice goals through repetitions of correct trials during the home practice. Parent videos recorded in the present study demonstrated what I considered positive parent attentiveness and involvement in the music learning process. Just the fact that the parents in this study set aside time for home practice and demonstrated some established routine, chaotic or not, indicated good intentions and honest attempts to replicate behaviors demonstrated by the teacher in the private lesson. The teacher should assess whether tasks are clear before sending the parent and child home to practice on their own. If the parent and child have a clear idea of how to execute a task during the private lesson, they could experience more success during home practice sessions.

The parents' comments in this study clearly describe an increase in confidence as a home practice partner after the five-week course. A particularly important result, which answers one of my main research questions: *Does a parent education course addressing specific teaching strategies affect the parents' confidence as home music teachers?* Parents benefited from knowledge related to specific teaching skills and demonstrated the ability to implement new teaching strategies into the home practice sessions. The parent comments from the questionnaire support previous research suggesting the need for teacher-provided guidelines related to what and how to practice (Bugeja, 2009; Goodner, 2018; Kovacs-Mazza, 2001; McPherson & Renwick, 2001; Vries, 2009). In addition, parents had the opportunity for guidance and feedback tailored to their specific concerns. During the five-week course, parents continued practice with their children. Each week parents implemented the skill taught during the course and returned with questions or concerns. In return, I would provide specific feedback to parents' particular needs. Also, parents realized their struggles with practice were common among other parents. Parents tended to remain after each session to discuss and compare ideas with each other. The conversations, for which I was present, focused on a comparison of practice challenges. The home practice videos revealed parents changing the structure and sequence of practice sessions and adjusting methods of communicating feedback to their children during home practices. An increase in student success in completing practice goals could be attributed to the adjustments in parents' preparation for practice in terms of parent goal-setting and proactive planning for creating an engaging session. Recognizing the positive changes in student engagement and performance seemed to contribute to parents' sense of confidence. Six months after completing the course, I collected one last practice video to review whether parents maintained the same levels of success. In reviewing the 11 post-course videos received, all of the videos continued to reveal the same teaching behaviors

parents had successfully integrated during the parent education course. For example, the parents were given instructions during the parent course to integrate props (toys or tokens) to initiate repetitions. During the course, six of the eleven parents used tokens or the child's choice of toys to track the correct number of repetitions of a stated goal. Six months after taking the course, the parents were still using the strategies and props. The same parents who had struggled to motivate their children to perform multiple repetitions of a task were now able to motivate the child to perform the repetitions. Additionally, all the students in the post-course video sessions continued to demonstrate success in completing stated practice goals. The positive changes observed in parents' teaching strategies answered the second research question: *Does a parent education course addressing specific teaching strategies effect observable differences in practice content, time management, dynamics of parent and child interactions, and goal-oriented practice?*

The second half of the exit questionnaire included open-ended questions addressing the parents' perceptions related to the topics discussed during the parent course that they found to be the least beneficial. Most of the parents stated the least beneficial topics were related to the importance of daily practice and discussions related to tone production. When I designed the parent education course, I expected that parents would understand the concept of tone production from their experiences during the private lesson, and I included tone as a topic in the parent course to emphasize the importance of quality tone production. While the consistency of daily practice and a focus on tone are both topics of paramount importance to most teachers, the parents seemed to be more interested in topics that made the home practice sessions easier to implement and noticeably more effective. The lack of parents' interest in discussing daily practice and the discussions related to tone production support the findings in the Einarson study (2018) revealing parents' interest in more "nuts and bolts" topics such as notes and

bowings. Perhaps abstract concepts, like tone or intonation are more difficult for parents to assess than other concepts, such as posture.

In general, the parents reported an increase in their confidence to help their child during the home practice. Resulting statements indicated a different level of involvement in the learning process. After taking the parent course, the parents generally began to make more comments during the home practice session. Although the parent talk time increased, the majority of the time was spent on quality talk time, including feedback and directives. Overall the changes in parent teaching skills seemed disproportionate to the length of the course. In a short time, the parents were able to implement and process the information provided during the parent education course and increased their involvement and effectiveness during home practice.

During typical parent education, topics are related to the Suzuki philosophy and strategies for practicing. Topics typically not discussed are research-based approaches to effective teaching, which are topics parents need as home teacher. How did the parents in the present study demonstrate some experience and effectiveness in conveying violin specific practice information to their children during practice?

Suzuki parents receive the majority of their continued training as home teachers from observing private and group lessons. Also, parents with children enrolled in Suzuki method music lessons have a unique involvement in the music learning process compared to parents with children taking traditional music lessons. Suzuki parents collaborate with the private teachers to determine the best strategies to help the children become successful music learners. Parents consistently observe the private teacher seeking to emulate the same teaching techniques during home practice. This realization of parents imitating observed teaching skills is consistent with the O'Neill (2001) study stating the parents' behaviors during home practice typically include statements conveying information in the

form of verbal approvals, verbal disapprovals, asking questions, non-verbal directives, singing as a form of communication, and off-task statements. O'Neill's findings suggested the closer parents imitated the activities demonstrated by the private teachers during the lesson, the more effective the home practice sessions and the less off-task behavior occurred.

DESCRIPTIVE ANALYSIS OF PRE-AND POST-COURSE VIDEOS

Pre-course Videos

During my observations of the pre-course videos, I observed recurring behaviors among the parents including: lack of organized practice evidenced by lack of stated goals for performance trials as well as the absence of practice materials; allowing students to play large chunks of music without delivering specific feedback; confusion and misinterpretation of teacher's directives; presentation of multiple teaching points during performance trials; an inability to assess performance in terms of intonation; use of non-specific feedback; excessive talking; and a lack of creative ways to motivate and engage. Awareness of these recurring behaviors could allow the private teacher to preemptively address aspects of the practice sessions that are ineffective and prompt dialogue and ongoing communication with parents.

Behaviors associated with a lack of organized practice session goals were commonly observed in the pre-course videos. One of the common elements of expert teacher behavior is related to stating a performance goal for students in the lesson "The teachers select lesson targets (e.g., proximal performance goals) that are technically or musically important" (Duke & Simmons, 2006, p. 170; Parks & Wexler, 2012). The parents in the present study demonstrated a lack of understanding of a practice or performance goal and an inability to focus the child on a goal before the child began to

perform a task. The goal should be restated throughout the performance of the task and feedback should relate to the target goal. Stating one goal and prompting repetitions by initiating different approaches to the goal allows the child opportunities to solidify the skills related to the goal. Parents had the tendency to state goals only once, change the goal during the performance task, state more than one goal at a time, or not state the goal at all. Recognizing and stating the goal for the performance task is a skill associated with expert teaching. Private teachers could assist parents by clearly stating the goals for each task during the lesson and deliberately directing parents attention to the technical goals and teaching points for specific repertoire. Since many parents demonstrated diligence as scribes during the lesson and rely on lesson notes to facilitate the practice, teacher guidance on how and what to specifically say to focus student's attention on a goal during practice could make the practice session more effective.

Another common parent behavior observed in the pre-course videos involved asking the child to perform large sections of music. Parents seemed to choose a lesson target haphazardly or a random activity chosen from the lesson notes. However, instead of only working on one specific target such as bowing direction or incorrect finger placement, the parents typically asked the child to perform an entire line of music and sometimes the entire piece without bringing the child's attention to the goal. Additionally, parents often asked the child to perform an entire piece then state "do it again" or "start again from the beginning," which often prompted the child's frustration with the parent. These large performance tasks also slowed down the pace of the practice sessions. An expert teacher typically limits episodes of student performance to allow more frequent feedback and demonstrates an awareness of creating opportunities for the student to experience success (Duke & Simmons, 2006; Parks & Wexler, 2012). Parents need specific strategies and parameters toward limiting the amount of music to perform and

more emphasis on the effectiveness of frequent feedback. Teachers could specify measure numbers or demonstrate exact passages to perform during repetitions. When teachers are deliberate when assigning practice tasks, it can free the parent from making haphazard decisions during home practice.

Misinterpretation of teacher's assignments was another frequently observed parent challenge. Many parents rely on the lesson notes to determine practice activities. Seven of the eleven parents read directly from lesson notes during practice however four parents did not use the lesson notes at all. Three of the group of four parents who did not read from the lesson notes demonstrated off task behaviors themselves, including leaving the child in the middle of practice to retrieve something, talking through multiple descriptions of what to practice, talking at length about a subject unrelated to the practice session, and changing the goal of the practice tasks multiple times. In response to the parents' off task behaviors the children would also demonstrate off task behaviors such as making nonmusical noises on the violin, talking about a subject unrelated to the lesson, changing the task the parent requested, becoming unengaged during slow paced sections of the lesson when the parent was deciding what to request next, and demonstrating frustration with the multiple changes in requests.

During the pre-course videos parents appeared to consistently misinterpret what constitutes a successful practice. Nine of the 11 parents verbally expressed their perception of a successful practice as completing all tasks assigned by the private teacher, regardless of the quality or fluency of the child's performance. The parents in general seemed to be more concerned about completing the list of practice points than the quality of performance. Several parents even stated the importance of moving along through the tasks before running out of practice time. Experienced teachers most likely demonstrated the ability to sequence multiple tasks efficiently during lessons and parents misunderstood

how to rotate skills over the course of the week and instead tried to cover everything stated in the lesson notes during each practice. Consistent teacher reminders would help parents understand the parameters for judging a successful home practice based on quality over quantity. Teachers should also evaluate how many tasks and goals are included in assignments for home practice. Does the teacher truly expect all the assignments to be completed each practice? If the teacher does expect all assignments to be completed each practice, does the parent understand the level of quality expected before moving on to the next task? Some parents may think getting through a musical piece in its entirety versus practice on a specific technical issue indicates how well the child practiced. While one parent thinks getting through a checklist defines success, another may think the amount of time, not content or quality, defines success.

Although most of the parents in the present study used practice notes to guide practice at home, they still demonstrated difficulty breaking down challenges in a way that allowed the child to be successful. Regardless of the parents' knowledge of music, all parents demonstrated a need for guidance from the teacher related to breaking down and sequencing practice tasks. Teachers could help parents experience more success during home practice by drawing parents' attention to the teaching sequences associated with specific tasks as modeled during the lessons.

A technical or musical goal, called a teaching point, is often achieved through a process of development over time, lasting weeks or longer, i.e., bending the joints in the arms, wrist, and fingers while using long bowing. During the private lessons, the teacher may review past teaching points and introduce new ones. However, when a teacher introduces a teaching point, typically no other teaching points are addressed simultaneously. Focusing on one teaching point at a time provides the child opportunities for successful performances. Parents in the present study commonly addressed multiple

teaching points during their child's performance of a task. Parents stated multiple teaching points before a performance or changed the focus of the teaching point sometimes during student performances. In addition, parents in the present study commonly delivered directives during a child's performance. The parents who delivered directives while their child was performing appeared to expect the child to make immediate adjustments while listening to instructions. Addressing or changing multiple teaching points and delivering instruction during a performance typically overwhelmed the children. In these types of scenarios, the children would demonstrate off task behavior by moving around the room, moaning, or completely stop practicing. Also, when parents were giving instructions during a child's performance, correctly assessing whether the child heard the instructions was not possible. During the lesson, teachers need to reassess their modeling of a working on one teaching point. Parents may interpret a teacher's review of previous teaching points as a model of combining multiple teaching points during the child's performance of a task. Teachers need to clearly state the prioritized teaching point for the week of practice and parents also need reminders to restate one teaching point multiple times during a practice session.

Six of the 11 parents demonstrated difficulty assessing the child's performance quality. These parents often seemed to be unfamiliar with the pieces or exercises the child was learning: singing incorrect pitches, allowing students to play wrong notes or wrong bowings, not realizing the child was playing the wrong piece, accidentally transitioning to another piece, or playing the wrong notes. In addition, when the child became lost or confused, some parents had difficulty helping the child find a place in the music to restart. These parent behaviors are similar to those of novice music students when deciding what and how to practice (Lisboa, 2008; McPherson & Renwick, 2001). Expert teachers "have a clear auditory image of the piece that guides their judgments about the music" (Duke &

Simmons, 2006, p. 11). Parents would benefit from initial and continuous parent education that emphasizes the need to become aurally familiar with the literature, similar to the listening expectations for the children. The parents could also benefit from instruction related to strategies for discerning correct intonation. Many teachers place tapes on the student's instrument, to help guide finger placement, but many parents also need assistance knowing how to aurally and visually recognize student challenges or success with intonation in order to provide effective feedback.

Parents demonstrated little use of specific positive and negative feedback. General positive comments, such as, "good" and "nice" were used frequently. Unfortunately, the general positive comments did not typically align with the quality of the performances. I recommend that teachers help parents recognize instances when the teacher uses specific feedback and allow time for the parents to practice using specific feedback during one of the child's performance trials. Repetition of a task provides opportunities to give specific feedback following each repetition. Teachers can model an episode demonstrating repetitions followed with specific feedback so parents may understand and write parameters for mastery into the lesson notes.

Parents tended to talk frequently during the practice sessions. Parents typically provided longer than needed explanations instead of giving the child short and clear directives. Parents also asked many questions during the practice sessions. Questions can be used to direct the student toward higher levels of thinking and deeper levels of understanding. However, the parents would use questions such as, "ok?" or "what do you want to play next?" as a transition to the next task or in an effort to redirect off-task behavior, rather than prompting higher level thinking. Perhaps a more productive level of questioning could develop with the parents' deeper understanding of other aspects of

effective teaching. A parent course including the function and benefits of questions would be beneficial.

Overall, the parents in this study demonstrated a lack of creative ways to motivate and engage students during repetitions. During the pre-course practice videos, 10 of the 11 parents demonstrated little knowledge of games or play strategies toward increasing student engagement. Not all parents are accustomed to engaging with their children in play settings and most likely don't have a vision for ways games and music practice intersect. The focus for most parents was to get through the assignments. Parents seemed to lack creativity in designing playful practice sessions appropriate to the child's age and expressed reluctance to use toys or prompts because they approached the practice session very seriously. Suzuki himself often used games as a way to engage children's learning. The Suzuki Association provides links to books with game play ideas and frequently promote practice aides at institutes and conferences (Suzuki Association of the Americas. 2018h). During the parent course, I provided an overview of game play strategies to increase engagement during repetitions. I explained that children and teenagers who lack their own intrinsic motivation often need some cue or visual prompt to perform a task. The toys and props can serve as extrinsic motivators to practice until the child develops their own intrinsic motivation to learn. For example, a die is rolled to determine the number of repetitions or small plastic frogs to represent repetitions. Learning through game play prompts self-assessment in children and allows them to visually assess their progress. Discussions and demonstrations of motivational tools and ways to implement those tools during home practice should be included in parent education courses.

Recognizing the successful teaching behaviors of parents

Expert teachers demonstrate effective behaviors during teaching episodes (Duke & Simmons, 2006; Parks & Wexler, 2012). During my observations of the pre- and post-course videos, I noticed some parent behaviors that closely imitated those of expert teachers, such as stating goals and expectations (p. 52).

Many parents evaluated and provided specific feedback when their children were performing tasks that could be assessed visually. For example, they corrected bow placement that was too close or too far away from the bridge, the angled shape of a finger, or basic playing positions. Parents demonstrated the ability to assess, and the confidence to address and correct, these kinds of tasks. Parents were also able to recognize when the child was performing a task at a faster or slower tempo than assigned. Overall, they had an easier time evaluating posture and tempo than recognizing incorrect pitch. Knowing that parents are generally not comfortable making corrections related to intonation, but are more capable of correcting posture and tempo, can be valuable for teachers when assigning specific practice goals. Parents may not be aware of their own strengths and challenges in terms of assessment, so teachers may experience more success assigning visual tasks to parents and spend more time addressing intonation challenges during the lessons.

Expert teachers use modeling to communicate with their students (Duke & Simmons, 2006; Parks & Wexler, 2012). The Suzuki Association recommends parents receive a basic knowledge of playing the child's instrument with the purpose of modeling for the child during practice sessions. The musical performance ability of the parents in the present study ranged from professional or college level performance to minimal performance level. Regardless of performance level, all the parents used some form of modeling for the child. Parents without the expertise to model on the instrument found

their own method of modeling, including singing, tapping, or imitating bow direction for the students. The practice videos revealed a supplemental format for modeling was as effective as performance on the instrument, and that the students responded positively to their parents' efforts to model. Similar to the findings of O'Neill (2001) and Kovacs-Mazza (2001), singing was the most common form of modeling provided by the parents during home practices.

When observing the pre-course videos, I noticed several parents standing directly in front of a small child or children walking about the room during the practice session. A few parents already used motivational props or toys, but they did not have the props ready before the practice started and left the child alone while gathering supplies. During the parent course, I instructed the parents to proactively think through their practice strategies, devise a sequence for the session, and to gather supplies before calling the child to practice. I instructed parents to sit at the child's eye level and have a carpet or small space designated for the child to stand during practice.

The post-course video observations revealed parents who had been standing in the pre-course were now sitting at the child's eye level. One parent in the pre-course video sat down in front of the child and never moved. The post-course video demonstrated the same parent getting up to physically correct the child's posture. The parents who left the room to get supplies in the pre-course video had supplies ready before calling the child in the post-course video. The parent's child walking around the room in the pre-course video, now stood on a carpet in front of her parent the entire practice session in the post-course video.

My observations of the pre-course video revealed parents' lack of understanding in regard to the timing of implementing a teaching strategy or when to transform a musical goal if proven too hard for the child to successfully perform. When the parent was unsure

how to help the child, the parent did not provide effective feedback and let the child play through large amounts of music, often the entire piece. These behaviors are similar to those of parents whose children take traditional music lessons (Kovacs-Mazza, 2001; McPherson & Renwick, 2001; Pitts et al., 2000). During the parent education course, parents were told to ask the child to perform smaller tasks or smaller segments of music, set up the child to successfully perform a task, and follow with repetitions to reinforce the correctly performed task. The post-course videos revealed a change in the practice structure for four of the parents. These parents followed the parent course strategies by focusing on smaller tasks, followed by repetitions. The children in the four videos demonstrated higher levels of success related to the practice goals.

One of the sessions of the parent education course focused on stating goals before and during the practice sessions. Parents were instructed to choose a goal as a theme for the practice, such as having a bent thumb for the bow hold. Parents were instructed to state the practice session goal or goals at the beginning of the session and restate throughout the lesson. Two parents demonstrated an awareness of sustaining one goal throughout the lesson with restatements of the goal throughout the session and also delivered specific feedback related to the goal.

During the parent course, I observed a general lack of repetitions. Parents also expressed the challenge of including repetitions during the practices. I instructed parents to always follow up a stated goal or task from the lesson notes with repetitions. I instructed them to use props in the form of toys or games to motivate the children to repeat musical passages or specific technique exercises. None of the participating parents demonstrated the use of games or props during the pre-course videos. I provided ideas and demonstrated scenarios for the parents to imitate during the home practice. Following the course, several parents continued to use toys to motivate their child to stay engaged

during the practice session or to repeat multiple repetitions of a task. With the use of props and games as engagement strategies, repetitions of technique or repertoire segments increased in comparison to the pre-course videos.

Prior to the parent education course, all the parents already demonstrated the ability to make general comments regarding their children's performance of a task. During the course, I discussed the impact of the timing and use of specific feedback. I instructed parents to practice giving feedback after each repetition and to relate the feedback to something specific in the performance. The comments could be composed of a specific compliment or an indication of what the child should correct. Although there was not a larger difference in the amount of feedback between the pre- and post-course videos, a few parents who did not give any feedback at all during the pre-course video attempted to deliver some feedback in the post-course videos. Seven of the 12 parents during the post-course demonstrated more appropriate timing and specificity of the feedback delivered to the child.

Results from the observations and main study revealed a need for parent education that goes beyond an introduction to the philosophy, methodology, and the parent role as Home Teacher. With the home practice partner as an integral part of the Suzuki methodology, parents would benefit from a deeper understanding of teaching strategies. Providing parents a deeper understanding of teaching strategies would engage student attention and result in a trajectory of thorough and consistent skill development.

CONCLUSION

Instruction for the parents was integral to changing behaviors, as was the feedback to parents. In large studios how can this work? One way would be to provide feedback to select parents at specific intervals during the year. During the parent course, I provided

feedback suggesting the inclusion of practice strategies (e.g., different practice order and games). One of the parents did not receive feedback until the end of the parent course. During the exit questionnaire, she expressed her disappointment.

I do wish that I had received the feedback on my video(s) during the course. My impression, correct or not, was that I would receive feedback for each video, within a week or two of submitting it. The one feedback that I did get was very helpful.

If the parent had received more frequent or timely feedback, perhaps more changes would have been evident. The class size and time required to review all videos was the reason for parents only receiving one feedback report so late in the course. For future studies, class size should be kept small to allow more frequent individualized feedback.

As a result of this project, several topics would be interesting to investigate further, such as monitoring diverse aspects of student success in the lesson (e.g., engagement, timelines for learning, teacher reports of success) as an indicator of parent skill. Additional topics may include ways the specific role and behavior of the parents change when the children surpass the parents' own knowledge and skills, and parents pre-lesson understanding of the integral nature of their involvement as home teacher.

Since the completion of this project, I have reorganized my own approach to parent education and suggest to other teachers that they present topics related specifically to teaching strategies separate from other more pragmatic topics such as parent responsibilities, practicing, listening, tuning the instrument, or note reading. I introduce the Suzuki method and philosophy, and only a brief overview of more pragmatic topics. I then provide continuous parent education and more deliberate explanations during private and group lessons. I frequently invite parents to ask questions and initiate conversations

that prompt further discussions. I have become more explicit with parents regarding the “what” and “why” of an assigned practice task. During the private lesson, I briefly explain my reasons for a specific sequence and how I am evaluating the task for mastery. Some concepts are more easily understood by parents than others. Correcting physical aspects of playing are clearly recognizable, but concepts such as tone and intonation seem more abstract. Teachers can translate abstract concepts for parents with demonstrations and explanations. If parents experience the specific aspects of playing for themselves, even on a small instrument, they will be better equipped to assist the child during home practice.

Parents are likely unaware of future challenges and possible questions to ask the teacher prior to starting lessons, and can benefit from an introduction to the Suzuki method and philosophy. Instead of providing extensive information before lessons begin, it may be more beneficial to provide parent education simultaneously during the beginning stages of learning the instrument. Many experienced Suzuki teachers implement this format for parent education. Teaching continuous parent education on an individual basis allows each parent an opportunity to experience and ask questions regarding each step in the process; sequencing instruction for parents in a format similar to the way we teach the students.

I have several suggestions for implementation of continued parent education during the lesson. Teachers could ask parents to submit a recording of a home practice session once per semester and provide feedback. Instead of asking parents to immediately give specific feedback to the child, creating a habit of providing feedback can be introduced in small teaching segments. For example, ask the parent to respond after each repetition, saying “good” or “try again.” After mastering the ability to provide general

feedback after a performance trial, a parent can gradually work toward the habit of providing specific feedback.

Taking time during the private lesson to explain the goals of exercises and helping parents notice aspects of technique and musicianship that may otherwise seem insignificant, may make the pace of the lesson seem slower. Acknowledging a rationale for this approach toward involving the parent in the lesson process can foster an appreciation for a deeper understanding of the teaching and learning process. This approach to providing information to the parents would seem to reflect the importance of using best practices related to actual teaching as more critical than understanding how to, use a tuner. For instance, a course that includes a discussion of topics prompted by parent questions and concerns, without addressing the most salient aspects of effective teaching strategies, misrepresents the importance of the parent as home teacher. Although other parent topics are crucial to home practice, the additional topics could be covered during separate sessions of a parent education course.

Teachers should continuously invite parents to share more information about home practice successes and concerns and to assure parents that their concerns about home practice will be received without judgment. Creating a culture of trust within the studio will encourage parents to honestly relay information to the teacher and help create a willingness to record and review home practice sessions. In addition, there may be unique family circumstances that may require teachers and parents to think creatively about ways to structure productive home practice that fosters the most positive outcomes for each child.

As Suzuki teachers we strive to create a positive and engaging lesson for each child. The same type of positive experience can be created for parents during parent education through information sharing and opportunities for social interaction. Results

from this study could inform the design of curricula for parent education courses and highlight effective teaching strategies for home practice and studio settings.

Appendices

APPENDIX A: OBSERVATION 1 PARENT QUESTIONNAIRE

PARENT QUESTIONNAIRE

Write Your Child's Name: _____

Write Your Child's Private String Teacher's Name: _____

Person(s) completing questionnaire: Your relationship to child (parent, guardian, other): _____

About Parent #1

1. Ethnic Background:
☐ African-American ☐ Hispanic
☐ Asian-American ☐ Other (please describe) _____
☐ Caucasian
2. Indicate the approximate number of years taking private lessons on an instrument (e.g. voice, 2.5 years)

<input type="checkbox"/> Piano _____ years	<input type="checkbox"/> Strings _____ years
<input type="checkbox"/> Organ _____ years	<input type="checkbox"/> Percussion _____ years
<input type="checkbox"/> Woodwinds _____ years	<input type="checkbox"/> Guitar _____ years
<input type="checkbox"/> Brass _____ years	<input type="checkbox"/> Voice _____ years

☐ I have never taken private lessons on any instrument.
3. Indicate the number of years during which you participated in each of the following activities when you were in school (elementary, secondary, or college).

<input type="checkbox"/> Band _____ years
<input type="checkbox"/> Orchestra _____ years
<input type="checkbox"/> Choir _____ years

☐ I did not participate in Band, Orchestra, or Choir when I was in school.

About Parent #2

1. Ethnic Background:
☐ African-American ☐ Hispanic
☐ Asian-American ☐ Other (please describe) _____
☐ Caucasian
2. Indicate the approximate number of years taking private lessons in any of the following categories.

<input type="checkbox"/> Strings _____ years	<input type="checkbox"/> Piano _____ years
<input type="checkbox"/> Percussion _____ years	<input type="checkbox"/> Organ _____ years
<input type="checkbox"/> Guitar _____ years	<input type="checkbox"/> Woodwinds _____ years
<input type="checkbox"/> Voice _____ years	<input type="checkbox"/> Brass _____ years

☐ I have never taken private lessons on any instrument.
3. Indicate the number of years during which you participated in each of the following activities when you were in school (elementary, secondary, or college).
☐ I did not participate in Band, Orchestra, or Choir when I was in school.

<input type="checkbox"/> Band _____ years
<input type="checkbox"/> Orchestra _____ years
<input type="checkbox"/> Choir _____ years

About private lessons

1. How long has your child been taking string lessons? _____ years
2. How many different private teachers has your child had? _____
3. How often are you in the room during the lesson?
☐ Never ☐ Seldom ☐ Sometimes ☐ Often ☐ Always
4. How often do you take notes in the lesson?
☐ Never ☐ Seldom ☐ Sometimes ☐ Often ☐ Always
5. How often do you participate in the lessons?
☐ Never ☐ Seldom ☐ Sometimes ☐ Often ☐ Always
6. How often do you ask the private teacher questions?
☐ Never ☐ Seldom ☐ Sometimes ☐ Often ☐ Always
7. How often do you discuss your child's progress with the teacher?
☐ Never ☐ Seldom ☐ Sometimes ☐ Often ☐ Always

About practice

1. How many days a week does your child practice?
☐ Every day ☐ 5-6 days a week ☐ 3-4 days a week ☐ 1-2 days a week ☐ I don't know
2. How do you or your child keep track of practice at home?
3. How often does your child or you fill out a practice report?
☐ Never ☐ Seldom ☐ Sometimes ☐ Often ☐ Always
4. How often must you **remind** your child to practice?
☐ Never ☐ Seldom ☐ Sometimes ☐ Often ☐ Always
5. How often must you **remind** your child to study or do homework?
☐ Never ☐ Seldom ☐ Sometimes ☐ Often ☐ Always
6. Who is the practice partner at home?
7. How often does the practice partner help the child at home?
8. What are your concerns about home practice?

9. How closely do you imitate what the teacher does during the lesson? Please refer to similarities and differences.

10. How has practice changed over the years?

About the Suzuki Method

1. What do you think is the most important aspect of the Suzuki Method and Philosophy?

2. What could your Suzuki string teacher do to make the lessons better for your child?

3. How has Suzuki string lessons affected your interactions with your child?

4. What could your Suzuki string teacher do to make the lessons better for you?

6. What kind of training, specific to your involvement as a Suzuki Parent, did you receive before beginning string lessons? (Check all that apply)

☐ No training

☐ Parent orientation

☐ Observing other private lessons

☐ Observing group lessons

☐ Reading materials

☐ Information through emails

☐ Parent forums on the web

☐ Other_____

7. What kind of information related to parent training has your teacher provided since you started lessons?

☐ Have not continued parent training

☐ Parent Class

☐ Observing other private lessons

☐ Observing group lessons

☐ Reading materials

☐ Information through emails

☐ Parent forums on the web

☐ Other_____

About Studying Strings

1. In what way(s) do you believe string lessons help your child?

2. How long do you think your child will continue taking lessons?

3. Who will decide when your child will stop taking lessons?

4. What factors will determine if your child stops taking lessons?



WHAT STARTS HERE CHANGES THE WORLD
THE UNIVERSITY OF TEXAS AT AUSTIN



Parents: Do you need
help with home practice?

Would you like to learn
successful practice
strategies? For free?

A Special Parent Education Class will
be taught by Yvonne Davila- Suzuki
Teacher and Doctoral Student
specializing in parental involvement.

Classes will begin January 7th-February 4th
with optional days and times. Classes will
be held at The University of Austin- Butler
School of Music.



More information coming soon
OR contact Yvonne Davila directly
at YDavila615@gmail.com
512-524-4890

APPENDIX C: SCHEDULING FOR PARENT EDUCATION CLASSES

Dear Parent(s),

My name is Yvonne Davila and I am a Suzuki violin teacher and doctoral student in the Division of Music and Human Learning at The University of Texas at Austin. Currently I am working on my dissertation, which is focused on Suzuki parents' role as home practice partners. I am writing to invite your participation in this project.

Over the course of the next month I am offering a Parent Education Course designed to help parents experience successful and positive practice sessions with their children at home. This series of classes will address specific teaching techniques that are easy to learn and implement in a short amount of time. Teaching episodes will be videotaped and analyzed through the use of a computer analysis program called SCRIBE. This program was developed at the Center for Music Learning and used extensively in the teacher preparation programs at the Butler School of Music.

WHEN AND WHERE?

The course will take place for 4 weeks. You have the option to come on a Monday or a Tuesday either in the morning or the evening. The dates are July 25 through August 16th.

The course will be held at:

The University of Texas at Austin
Butler School of Music
1 University Station E3100
Austin, TX 78712-0435
Room: 4.130

You will enter the building and take the elevator to the 4th floor. Then take the hallway to the left and the classroom will be the second door on the right.

Please indicate your availability for one class from each session.

Session I: (Choose one) Monday July 25 10:00-11:00am _____
Monday July 25 6:30-7:30pm _____
Tuesday July 26 10:00-11:00 am _____
Tuesday July 26 6:30-7:30 pm _____

Session II: (Choose one) Monday Aug 1st 6:30-7:30pm _____
Tuesday Aug 2nd 6:30-7:30 pm _____
Saturday Aug 13th 10:00-11:00am _____

Session III: (Choose one) Monday Aug 8 10:00-11:00am _____
Monday Aug 8 6:30-7:30pm _____
Tuesday Aug 9 10:00-11:00 am _____
Tuesday Aug 9 6:30-7:30 pm _____

Session IV: (Choose one) Monday, Aug 15 6:30-7:30pm _____
Tuesday Aug 16 6:30-7:30 pm _____
Saturday Aug 20 10:00-11:00am _____

Dear Parent(s),

My name is Yvonne Davila and I am a Suzuki violin teacher and doctoral student in the Division of Music and Human Learning at The University of Texas at Austin. Currently I am working on my dissertation, which is focused on Suzuki parents' role as home practice partners. You are being invited to participation in this project.

Over the course of the semester I am offering a Parent Education Course designed to help parents experience successful and positive practice sessions with their children at home. This series of classes will address specific teaching techniques that are easy to learn and implement in a short amount of time. The goal of the course is to maximize your effectiveness as a home practice partner for your child and address any individual needs or concerns.

To be able to tailor this course to your unique and individual needs, the course requires a videotaping of your home practice sessions with your child. Each course will consist of a lecture portion followed by video examples highlighting the material presented during the lecture. The material for the lecture will be based on Duke, R.A. (2005) *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* and Suzuki, S. (1982) *Nurtured by Love*. The video portion of each session will highlight excerpts from the submitted parent practice sessions to be analyzed by myself before each session. Only I will be viewing the entire video of your home practice sessions and only presenting POSITIVE examples of your practice in the class setting. The videos will be password protected and will not be shared with any other person.

Procedures: While participating in this study, you will:

- Video record and submit 3-4 practice sessions, approximately 20 minutes each, with your child prior to starting the course.
- Complete a questionnaire about your musical background and concerns with home practice.
- Complete an exit questionnaire about your experience during the course.
- Attend five, one-hour, sessions consisting of parent education and viewing of video examples of practice sessions of other members of the course.
- Submit 1 recording of home practice after each weekly lecture for a total of four videos.
- Submit 1 recording of home practice for evaluation 6 months after completing the course.

COST?

FREE! As Yvonne's research interests are focused in the area of parent and family involvement in the music learning process, she is offering this class for free, during the group class at The Monarch Suzuki Academy.

WHO CAN PARTICIPATE?

I am specifically targeting parents of children who are 5- to 10- years old and who have taken Suzuki music lessons on any instrument for at least one year.

WHEN AND WHERE?

The course will take place from 11:10 a.m.-11:55 a.m. over 5 sessions on Saturdays during regular String Project. The dates are as follows: October 29th, November 5th, 12th, December 3rd and 17th. The course will be held at:

The Monarch Suzuki Academy

Time: 11:10 a.m.-11:55 a.m.

Room: TBA

WHAT WILL YOU BE ASKED TO DO?

In addition to attending the 5 scheduled sessions, you will be asked to videotape 3-4 home practice sessions. The length of the video will vary depending on the length of your practice session (5 min, 30 min, ect.) please videotape the entire practice session. It is not uncommon for your child to be distracted by the camera or even refuse to play while being videotaped. Please anticipate videotaping setbacks and be patient with your child. ☺

The video will be due on **the first class day on October 29th**. I need to analyze the video in quicktime format, therefore I am flexible with the form in which I receive the video. It could be from your iphone, flip camera, video camera, computer, etc. I can meet you at your convenience, anytime prior to starting the course, to collect the video.

On the first class day, I will provide each participant with an analysis of the home practice session describing specific details of teaching behaviors observed in the video provided. We will then have a 30-minute discussion on a specific teaching technique followed by POSITIVE video examples of your teaching that emphasize the technique we are discussing.

During the course, you will continue to videotape and send in your practice sessions so that I have the opportunity to provide another analysis at the end of the course

One month after the course, I ask that you to provide one last videotape to determine whether the improvements were maintained. We will determine the date when we meet.

Thank you for your time and consideration,

Yvonne Davila

YDavila615@gmail.com

Home: 512-524-4890

APPENDIX D: STUDY – CONSENT FORMS

IRB APPROVED ON: 12/07/2011

EXPIRES ON: 12/06/2012

IRB PROTOCOL #: 2011-09-0115

Study Title: Effect of a Supervised Music Teaching Program on the Skill, Attitude and Self- Efficacy of Parents who serve as Home Practice Partners

Conducted By: Yvonne Davila, Butler School of Music, Division of Music and Human Learning 512.524-4890, YDavila615@gmail.com

Faculty Sponsor: Eugenia Costa-Giomi, Butler School of Music, Division of Music and Human Learning. 512.471.2495, costagiomi@mail.utexas.edu

You are being asked to participate in a research study. This form provides you with information about the study. The person in charge of this research will also describe this study to you and answer all of your questions. Please read the information below and ask any questions you might have before deciding whether or not to take part. Your participation is entirely voluntary. You can refuse to participate or stop participating at any time without penalty or loss of benefits to which you are otherwise entitled. You can stop your participation at any time and your refusal will not impact current or future relationships with UT Austin or participating sites. To do so simply tell the researcher you wish to stop participation. The researcher will provide you with a copy of this consent for your records.

The purpose of this study is to examine the effect of incorporating specific teaching techniques in into a parental education program for families whose children are about to start music lessons. The parent education course will provide parents with tools to supervise their children's music practice at home. The ultimate goal of the course is to improve the quality of children's practice and to support their music achievement, Secondary goals include increasing (1) parent self-efficacy in the context of music practice and music learning and (2) parental involvement during the lessons. Specific research questions will address changes in parents, and children's behaviors during the lessons and during home practice such as amount of talking, playing time, quality of feedback, student on- and off-task behavior, and accomplishment of teacher stated goals and parent-stated goals.

Procedures: While participating in this study, you will:

- Video record and submit 3-4 practice sessions, approximately 20 minutes each, with your child prior to starting the course.
- Complete a questionnaire about your musical background and concerns with home practice.
- Complete an exit questionnaire about your experience during the course.
- Attend five, one-hour, sessions consisting of parent education and viewing of video examples of practice sessions of other members of the course.
- Submit 1 recording of home practice after each weekly lecture for a total of four videos.
- Submit 1 recording of home practice for evaluation 2 months after completing the course.

Total estimated time to participate in study is 8 hours.

IRB APPROVED ON: 12/07/2011

EXPIRES ON: 12/06/2012

IRB PROTOCOL #: 2011-09-0115

Risks/Benefits: You will receive no direct benefit from participating in this study; however, your participation will benefit society's understanding of parental involvement with home practice.

Compensation:

- None

Confidentiality and Privacy Protections:

- The data resulting from your participation may be made available to other researchers in the future for research purposes not detailed within this consent form. In these cases, the data will contain no identifying information that could associate you with it, or with your participation in any study.

The records of this study will be stored securely and kept confidential. Authorized persons from The University of Texas at Austin, members of the Institutional Review Board, have the legal right to review your research records and will protect the confidentiality of those records to the extent permitted by law. All publications will exclude any information that will make it possible to identify you as a subject. Throughout the study, the researchers will notify you of new information that may become available and that might affect your decision to remain in the study.

Contacts and Questions:

If you have any questions about the study please ask now. If you have questions later, want additional information, or wish to withdraw your participation call the researchers conducting the study. Their names, phone numbers, and e-mail addresses are at the top of this page.

For questions about your rights or any dissatisfaction with any part of this study, you can contact, anonymously if you wish, the Institutional Review Board by phone at (512) 471-8871 or email at orisc@uts.cc.utexas.edu.

You will be given a copy of this information to keep for your records.

Statement of Consent:

I have read the above information and have sufficient information to make a decision about participating in this study. I consent to participate in the study.

Signature of Participant

Date

Signature of Investigator

Date

APPENDIX E: STUDY – WHAT WILL I DO?

WHAT WILL I DO?

You will be asked to videotape a home practice sessions. Although the length of the video is flexible (5 min, 30 min, ect.) please videotape the entire practice session. The video will be due on **Saturday, July 23rd** to give me enough time to review the material. I need to analyze the video in quicktime format, therefore I am flexible in the form I receive the video. It could be from your iphone, flip camera, video camera, computer, ect. I can meet you at your convenience to collect the video. I will be out of town from the 16th-15th, therefore I am extending the due date to **Saturday, July 23rd**.

On the first class day, I will provide each participant with an analysis of the home practice session describing specific details of teaching behaviors observed in the video provided. We will then have a 30-minute discussion on a specific teaching technique followed by POSITIVE video examples of your teaching that emphasize the technique.

During the course, you will continue to videotape weekly and send in your practice sessions so I may provide another analysis at the end of the course

Six months after the course, I will ask you to provide me with1 last videotape to see if the improvements were maintained. We will determine the date when we meet.

Thank you for your time and consideration for participation,
Yvonne Davila

YDavila615@aol.com

Home: 512-524-4890

Cello: 630-362-3250

APPENDIX F: STUDY – BEGINNING QUESTIONNAIRE

IRB APPROVED ON: 12/07/2011

EXPIRES ON: 12/06/2012

IRB PROTOCOL #: 2011-09-0115

BEGINNING QUESTIONNAIRE

PARENT QUESTIONNAIRE

Write Your **Child's** Name: _____

Write Your Child's Private String **Teacher's**

Name: _____

Person(s) completing questionnaire: Your relationship to child (parent, guardian, other): _____

About private lessons

A1. In a typical week, how often are you in the room during the private lesson?
___ Always/very often ___ Often ___ Sometimes ___ Rarely ___ Never

A2. In a typical week, how often do you take notes during the private lesson?
___ Always/very often ___ Often ___ Sometimes ___ Rarely ___ Never

A3. In a typical week, how often do you participate during the private lessons?
___ Always/very often ___ Often ___ Sometimes ___ Rarely ___ Never

A4. In a typical week, how often do you ask the private teacher questions?
___ Always/very often ___ Often ___ Sometimes ___ Rarely ___ Never

A5. In a typical **month**, how often do you discuss your child's progress with the teacher?
___ Always/very often ___ Often ___ Sometimes ___ Rarely ___ Never

About home practice

B1. In a typical week, who is the practice partner at home?
___ Mother ___ Father ___ Both Parents ___ Grandparent ___ Sibling Other: _____

B2. In a typical week, how often does the practice partner help the child at home?
___ Always/very often ___ Often ___ Sometimes ___ Rarely ___ Never

B3. In a typical week, how much does the practice partner imitate what the private teacher would do during the private lessons?
___ A great deal ___ Some ___ A little ___ None

B4. In a typical week, how many days a week does your child practice?
___ Every day ___ 5-6 days a week ___ 3-4 days a week ___ 1-2 days a week

How much do you agree with the following statements:

B5. "I feel confident in my ability to tune the instrument on my own".
___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

B6. "I feel confident in my ability to decide what needs repetition during home practice".
___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

B7. "I feel confident in my ability to maintain my child's focus during home practice".
___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

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B8. "I feel confident in my ability to create a positive experience during home practice".
☐ Strongly agree ☐ Agree ☐ Disagree ☐ Strongly Disagree

B9. "I feel confident in my ability to create a home practice environment that encourages my child to practice a relaxed performance".
☐ Strongly agree ☐ Agree ☐ Disagree ☐ Strongly Disagree

About the Suzuki Method

C1. How have Suzuki string lessons affected your interactions with your child? (Check all that apply)

<input type="checkbox"/> Positively affected communication	<input type="checkbox"/> Increased patience
<input type="checkbox"/> Negatively affected communication	<input type="checkbox"/> Decreased patience
<input type="checkbox"/> An opportunity for "one on one" time	<input type="checkbox"/> Other _____

C2. What kind of training, specific to your involvement as a Suzuki Parent, did you receive **before** beginning string lessons? (Check all that apply)

<input type="checkbox"/> No training	<input type="checkbox"/> Reading materials
<input type="checkbox"/> Parent orientation	<input type="checkbox"/> Information through emails
<input type="checkbox"/> Observing other private lessons	<input type="checkbox"/> Parent forums on the web
<input type="checkbox"/> Observing group lessons	<input type="checkbox"/> Other _____

C3. What kind of information related to parent training has your teacher provided **since** you started lessons?

<input type="checkbox"/> Have not continued parent training	<input type="checkbox"/> Reading materials
<input type="checkbox"/> Parent Class	<input type="checkbox"/> Information through emails
<input type="checkbox"/> Observing other private lessons	<input type="checkbox"/> Parent forums on the web
<input type="checkbox"/> Observing group lessons	<input type="checkbox"/> Other _____

Benefits of String Lessons

D1. In what way(s) do you believe string lessons benefit your child?

☐ Increase musical understanding and appreciation for the arts
☐ Social development
☐ Increased confidence and Self-esteem
☐ Improved academics
☐ Extra-musical skills (i.e. cognitive)
☐ Other _____

D2. How long do you hope your child will continue taking lessons?

☐ Through Elementary School
☐ Through Middle School
☐ Through High School
☐ Through Adulthood
☐ Other _____

D3. Who will decide when your child will stop taking lessons?

☐ The Child
☐ The Parent
☐ The Teacher
☐ The Parent and the Child
☐ The Parent, the Child and the Teacher
☐ Other _____

D4. What factors will determine if your child stops taking lessons?

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☐ Loss of interest
☐ Scheduling Conflict
☐ Cost of Lessons
☐ Other _____

About Parent #1 (completing this questionnaire)

E1. Ethnic Background:

☐ African-American ☐ Hispanic
☐ Asian-American ☐ Other (please describe) _____
☐ Caucasian

E2. Indicate the approximate number of years taking private lessons on an instrument (e.g. voice, 2.5 years)

<input type="checkbox"/> Piano _____ years	<input type="checkbox"/> Strings _____ years
<input type="checkbox"/> Organ _____ years	<input type="checkbox"/> Percussion _____ years
<input type="checkbox"/> Woodwinds _____ years	<input type="checkbox"/> Guitar _____ years
<input type="checkbox"/> Brass _____ years	<input type="checkbox"/> Voice _____ years
<input type="checkbox"/> I have never taken private lessons on any instrument.	

E3. Indicate the number of years during which you participated in each of the following activities when you were in school (elementary, secondary, or college).

☐ Band _____ years
☐ Orchestra _____ years
☐ Choir _____ years
☐ I did not participate in Band, Orchestra, or Choir when I was in school.

E4. In a typical **week**, how often do you attend public music events (including concerts at school)?

☐ Always/very often ☐ Often ☐ Sometimes ☐ Rarely ☐ Never

E5. In a typical **month**, how often do you attend public music events (including concerts at school)?

☐ Always/very often ☐ Often ☐ Sometimes ☐ Rarely ☐ Never

E6. In the past **6 months**, how often do you attend public music events (including concerts at school)?

☐ Always/very often ☐ Often ☐ Sometimes ☐ Rarely ☐ Never

About Parent #2

F1. Ethnic Background:

☐ African-American ☐ Hispanic
☐ Asian-American ☐ Other (please describe) _____
☐ Caucasian

F2. Indicate the approximate number of years taking private lessons in any of the following categories.

<input type="checkbox"/> Strings _____ years	<input type="checkbox"/> Piano _____ years
<input type="checkbox"/> Percussion _____ years	<input type="checkbox"/> Organ _____ years
<input type="checkbox"/> Guitar _____ years	<input type="checkbox"/> Woodwinds _____ years
<input type="checkbox"/> Voice _____ years	<input type="checkbox"/> Brass _____ years
<input type="checkbox"/> I have never taken private lessons on any instrument.	

F3. Indicate the number of years during which you participated in each of the following

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activities when you were in school (elementary, secondary, or college).

☐ Band ☐ years

☐ Orchestra ☐ years

☐ Choir ☐ years

☐ I did not participate in Band, Orchestra, or Choir when I was in school.

F4. In a typical **week**, how often do you attend public music events (including concerts at school)?

☐ Always/very often ☐ Often ☐ Sometimes ☐ Rarely ☐ Never

F5. In a typical **month**, how often do you attend public music events (including concerts at school)?

☐ Always/very often ☐ Often ☐ Sometimes ☐ Rarely ☐ Never

F6. In the past **6 months**, how often do you attend public music events (including concerts at school)?

☐ Always/very often ☐ Often ☐ Sometimes ☐ Rarely ☐ Never

Thank you for your help with our research and taking the time to complete this survey.

APPENDIX G: STUDY – CALENDAR

Parent Education Course Calendar

Session I

- 1 Overview and Orientation
 - 2 Questionnaire
 - 3 Listening
 - 4 Scheduling and initiation of practice
Article: *Ability is raised with a piece
you can play*
 - 5
- DUE:** Practice Video I

Session II

- 1 Breaking down a skill
 - 2 Honest Feedback
- DUE:** Practice Video 2

Session III

- 1 Pacing
- DUE:** Practice Video 3

Session IV

- 1 Repetition
- DUE:** Practice Video 4

6 months later: _____

DUE: Practice Video 5

APPENDIX H: STUDY – EXIT QUESTIONNAIRE

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EXIT QUESTIONNAIRE

PARENT QUESTIONNAIRE

Write **Your** Name: _____

Write Your **Child's** Name: _____

Write Your Child's Private String **Teacher's**

Name: _____

Person(s) completing questionnaire: Your relationship to child (parent, guardian, other): _____

About Parent as Home Teacher (completing this questionnaire)

How much do you agree with the following statements?

After completing this parent education course...

A1. "I feel more confident to ask the private teacher questions".

___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

A2. "I feel more confident to discuss my child's progress with the teacher".

___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

A3. "I feel more confident in my understanding of the importance of daily listening of the pieces being learned".

___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

A4. "I feel more confident in my ability to initiate practice".

___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

A5. "I feel more confident in my ability to decide what needs repetition during home practice".

___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

A6. "I feel more confident in my ability to vary repetition or play "games" with my child".

___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

A7. "I feel more confident in my ability to create a home practice environment that encourages my child to practice a relaxed performance".

___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

A8. "I feel more confident in my ability to provide specific positive and negative feedback".

___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

A9. "I feel more confident in my ability to maintain a good pace during home practice".

___ Strongly agree ___ Agree ___ Disagree ___ Strongly Disagree

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A10. "I feel more confident in my ability to create a positive experience during home practice".

☐ Strongly agree ☐ Agree ☐ Disagree ☐ Strongly Disagree

A11. "I feel more confident in my ability to maintain my child's focus during home practice".

☐ Strongly agree ☐ Agree ☐ Disagree ☐ Strongly Disagree

A12. "I feel more confident in my ability to read musical notation".

☐ Strongly agree ☐ Agree ☐ Disagree ☐ Strongly Disagree

A13. "I feel more confident in my ability to tune the instrument on my own".

☐ Strongly agree ☐ Agree ☐ Disagree ☐ Strongly Disagree

About this Parent Education Course

B1. How has this course affected your interactions with your child? (Check all that apply)

<input type="checkbox"/> Positively affected communication	<input type="checkbox"/> Increased patience
<input type="checkbox"/> Negatively affected communication	<input type="checkbox"/> Decreased patience
<input type="checkbox"/> Other _____	

B2. What was the **most** beneficial aspect or topic to you?

B3. What was the **least** beneficial aspect or topic to you?

B4. What topics were not covered in the course, which you would have found beneficial?

B5. Any additional comments?

Thank you for your help with our research and taking the time to complete this survey.

APPENDIX I: STUDY – LETTER OF INSTRUCTION FOR MASTER TEACHER

SCRIBE Analysis Procedure

To the Observer,

Thank you for agreeing to observe the following videos for reliability purposes. Here are the instructions are as follows:

To give you multiple opportunities to observe what is occurring during the practice session, start your observation with the child behaviors. The first pass, you will observe and label the child's on-task or off-task behaviors. The second pass you will observe and label the child's behaviors when talking or playing her instrument. If the child happens to talk while playing, then split this observation into two, one for child talking and the next pass for the child playing her instrument.

For the next three passes, please observe parent behaviors during the selected practice session. The first pass you will observe and label parent behaviors as either on-task or off-task. The second pass you will observe and label parent behaviors as either overall talk time (referring to whenever the parent is talking) or observing the child. The third pass you will observe and label parent behaviors as general talk (non-specific), playing together with the child, or modeling for the child. The fourth pass you will observe and label more specific parent behaviors as general positive or negative feedback, specific positive or negative feedback, directives, or questions asked.

Examples of observed behaviors

CHILD:

On task behavior

Listening to practice partner's general talk or directions.
Looking at the music
Watching parent model

Off task behavior

Talking about something that is not related to the music or task at hand. When the child is demonstrating visual or physical distraction by someone or something: an action that is not part of the lesson.

Playing instrument

Whenever the child is playing her instrument. Child may also sing a part.

Student Talking

When the child is talking about the music or task at hand.

PARENT:

Talk Time Overall

When any kind of talking is occurring.

General Talk

When the parent is talking without giving specific feedback or direction.

Playing Together

Parent plays an instrument (violin, piano, guitar), sings, physically keeps rhythm while the child is playing, or hums along while the child plays her instrument, or sings along with child.

Modeling

Includes singing, demonstrating with or without an instrument, tapping a rhythm, indicating with hands how much length of bow should be used.

Directive

Includes non-verbal cues such as physically correcting the child's placement of bow on the string, or verbally giving directions related to what is coming next.

Non-specific Positive Feedback

Includes non-specific verbal positive feedback such as "good" or "nice". Also includes non-verbal approval such as nodding of the head in approval, smiling or giving the child a "thumbs up".

Non-specific Negative Feedback

Includes non-specific negative feedback such as "no". Also includes the parent shaking her head in disapproval.

Specific Positive Feedback

Includes specific positive feedback on what the child just performed. An example of specific positive feedback: "good job straightening your bow".

Specific Negative Feedback

Includes specific negative feedback related to what the child just performed. An example of specific negative feedback, "you did not straighten your bow while you played".

Question

A question directed specifically to the performance or the task to guide deeper thinking.

APPENDIX J: STUDY – INSTRUCTIONS TO MASTER TEACHERS

Identification Form for Pre-Test and Post-Test Videos

Thank you for agreeing to review videotaped practice sessions as part of my research study. The purpose of the exercise is to examine whether clear changes in teaching skills, such as specific feedback, pacing, sequencing, and repetition are evident between each subjects' pre-test and post-test videos.

Please watch each subject's video pair and indicate whether you think the selected example is a pre-test or post-test session. Enter the video label on the form below. Please include comments.

Example

Subject	Video A	Video B	Comments:
S1	pre-test	post-test	
S2	Post-test	pre-test	

Thank you very much for you participation. Please feel free to contact me with any questions or concerns.

APPENDIX K: STUDY – PRE- AND POST-COURSE HOME VIDEO TRANSCRIPTIONS

1. Descriptive Analysis of Practice Session for P2

(1A) P2 pre-course practice video

Lesson length: 00:37:56

Total pieces and exercises practiced: 18

P: Parent

C: Child

The video begins with both parent and child getting ready to start the practice session. The parent reviews the practice checklist as the child picks up some markers. The child asks a question and the parent motions for the child to backup. The parent directs the child to take a deep breath. Both parent and child take a deep breath. The parent begins the practice by asking for an exercise, called *Seesaw*. The *Seesaw* involves silently rocking the bow back and forth from one string to an adjacent string. The purpose is to work on the flexibility and bending of the right hand wrist. After several attempts, the parent stops the child from performing to give feedback on the performance.

P: Oops, but you're not creating a mountain. [Referring to bend in the wrist]

C: Mountain is this.

P: Yeah. A mountain. Whoops. Okay. I think you'll do better if you put a bump in your thumb. It will be easier. Start on the E string and go to the A string. So when you go to the A string you need to create a valley in your wrist [referring to the bend of the wrist]

C: Okay.

P: Reach...

C: [corrects the bending of the wrist]

P: There you go. That's it. Two, three, [counting repetitions] okay. You're getting a little mountainy here. So it shouldn't, look... I'm going to move your wrist for you, okay? Ready? [Moves the child's wrist] One... Just like that. Good. Two... Oops. You've got to keep your pinky on your bow. Mmm, it's all a mountain right now. See how you're making a mountain? That's it. That's the valley. That's the crease. But don't make a mountain. Okay. One, two, three, four, five, six, let's do ten. Seven, eight... oops. You moved your whole elbow that time. Eight, nine, ten. Good, you kept your bow hold the whole time.

The parent quickly asks for the next task, called *Bow Taps*. The parent states the goal of the exercise and provides feedback throughout the performance.

P: *Bow Taps*. So we're going to be using only your thumb and your wrist. You're going to tap the bow on the E string. Two to ten. Four, five... Whoops. Papa, papa. [term of endearment] What are you looking at right now?

C: Nothing.

P: Your eyes are crossed.

C: [Laughs]

P: Look at your violin. One... Okay, but don't slam your bow into your violin. [Child's name] I feel like you're slamming it. One... Go slower. I'm not going to count them because you're going way too fast. The point is to build muscles in your fingers.

The child does a few more repetitions. The parent gives the directive to only use the thumb to control the bow, not the arm. The child continues the task incorrectly. The parent takes the violin and bow from the child to demonstrate the technique. The parent

demonstrates incorrectly several times so that the child can see how they were performing. The parent has to redirect the child's gaze several times to keep the child focused on the demonstration of the technique.

P: No, you're supposed to only use your thumb. That's what I mean. Look. Watch. So look at my thumb, okay? So this is not correct. [Demonstrates the arm moving instead of the just thumb] Do you see what I'm doing? I'm moving my whole arm and my whole elbow. You're not watching. Look at my elbow.

C: I am looking.

P: Okay, look. I'm doing this and that's not correct. What [Teacher's name] wants you to do is use your thumb to tap. So I'm using my thumb to move my whole bow, just my thumb.

C: Okay.

P: And I'm not slamming the bow into the violin. Just using it...

C: I'm not slamming it. [turns away from parent]

P: So all your power, put it into your thumb.

C: If I was slamming it would be like this. [waves the bow in the air]

P: Put your whole power into your thumb. All of it, okay?

The child continues with ten more repetitions. The parent calls attention to the child's elbow. After the child finishes, the parent asks a question to assess the child's understanding.

P: You know how I know you were using your thumb?

C: I was pushing down very hard? Or my pinky was bent.

P: Yes, your pinky was bent and your thumb was bent. But I know you were using your thumb because your thumb tip got white.

C: [Laughs]

P: So I could tell you were using your thumb. If you press down on your thumb, if you're using it, it kind of gets white. See how it'd go pink again?

C: [Laughs] Yeah.

P: Now but if I press on it, it gets white, but once I get done pressing it, it gets pink again.

The child is amused with the explanation and thanks the mother with a hug. The parent moves on to *Teeter Totters*, a similar exercise to *Seesaws*. The child begins to sing unrelated tunes until the parent asks for twenty-five repetitions. The child makes a moaning sound, but with the direction from the parent, smiles and complies. The parent tells the child to start as she shuffles lessons notes into order. The child gets into playing position and begins the exercise. The parent immediately looks up to observe the performance and provides feedback related to the child's posture immediately after the performance. The parent pointed out several posture issues for the child to correct.

P: Go ahead and start buddy. One, two, three, four [counting repetitions]... Okay. Let's make sure this wrist is not bent. [Points the left violin wrist] This one, the violin wrist is all the way bent. It can't be bent at all.

C: [Adjusts left hand wrist correctly]

P: There you go. One, two, three, four, five, six, seven, eight, okay, let's make sure your head is straight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty. Good concentration. Oh, we have five more to go. One, two... Let's make sure your head is straight. Go. Uh oh. Your head is not straight anymore.

The parent has the child perform four more repetitions of the exercise. When completed, the parent checked off the task on a sheet containing lesson notes. The parent reviewed the checklist and moved on to *Panda*. At first there seemed to be confusion regarding what the task requires. The parent recalls the right hand holds the bow without the violin and swings from left to right. The wrist should be controlling the motion. The child starts the task and receives feedback from the parent when there is an error.

P: Okay. One... Okay, stop. Two, three, four, five... You're only moving...you're only using your thumb. So when you go all the way over here, you're kind of using your pinky. [Models in front of child with hands] Okay? Just go like to here. Only use your thumb. I'm going to see if it turns white. I don't want your pinky to turn white. Just your thumb, okay? I see you were using your thumb. One, oh, but now you're using your pinky. You don't have to go all the way. I'll put my finger where you need to go to.

Two, three... Don't go all the way back. Don't go all the way back. Four, straight, five, straight, six, straight, seven, eight, you shouldn't be hitting my fingers, nine, ten, you should not be hitting my fingers. [Places hand as a barrier so child does not go too far] Eleven...

C: [Laughs]

P: Don't hit my fingers. Twelve, thirteen, fourteen, good, fifteen, you're working that thumb, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five, whoa. Alright.

C: Look. My nail even turned white.

P: I think towards the end I started drooping down a little bit.

C: Even my nail turned...

P: Your nail was turning white, even, yeah. Okay, so we did the *Pandas*, we did our *bow taps*, we did our *teeter totters*. Let's do some *four finger* exercises.

The parent begins to sing the next exercise and the child joins in the singing. The parent tells the child to get into proper playing position. The parent audibly sighs as the child slowly gets into playing position. Once in playing position, the parent points out the child skipped the first step and needed to repeat the task of getting into playing position. The parent states two posture goals to remember during the exercise and added more goals as the child performed the task.

P: I'm going to be watching for a nice tall head. Make sure this wrist is not bent at all.

The parent insists the child adjusts the head placement on the violin and a straight left wrist. The child begins the task of placing *four fingers*. When the parent noticed the head of the child was going sideways, she attempted to prompt a correction by pointing upwards. The child adjusted his head slightly.

C: [Playing]

P: D string. Nice.

C: [Playing]

P: Nuh-uh. That was very stinky. Stop. Stop. When mommy's talking to you, you need to stop. Okay? D string, fourth finger, you need to really, reach.

C: Okay.

P: This [wrist] should not be touching the shoulders of the violin.

C: [Playing]

P: I hear the... Something else. Stop. I hear the G string really creeping in a lot.

C: [Playing]

P: No. I heard the G string. Did you hear it?

C: [In a whiny voice] No, no. I don't hear it.

P: Okay. Go slower please.

C: [Playing]

P: No. Stinky.

C: [Playing]

P: Much better.

C: [Playing]

P: Did you hear that one? What's wrong with that one?

C: I don't know.

P: Let's go into G and we'll go back to D, okay?

C: [Playing]

P: Very good.

C: [Playing]

P: No, that was stinky.

Stop. Your head is pointed all the way towards the door.

C: [Starts to play on the G string]

P: No, we don't need any more G string. We need D string.

C: [Playing]

P: [Shakes head negatively] Concentrate.

C: [Plays slower]

P: Was that one? Wait. Stop. When you hear one that you like, you stop.

C: Okay.

P: Because I'm still hearing the G string creep in, and sometimes I hear the fingers in the wrong place. I'm moving the curtains because they're swaying into the picture. Into the video camera. Okay. Go again. When you hear a D string four finger exercise that you like...

C: I've liked all of them.

P: All of them?

C: [Playing]

P: Good. You played with a nice strong head. Nice tall strong head.

C: [Starts to play]

P: Oh, no sir. No sir. It started off with half of the A string in it.

C: [Pouts a little bit. Starts to play]

P: Okay, stop. Stop. You heard one that you liked, right?

C: Mm-hmm.

The parent moves on to *G Major Scale*. The child asks how many times to perform the *G Major Scale*. The parent directs the child to play *G Major Scale* only twice because there are other things on the list to complete. The child immediately gets into playing position and begins the *G Major Scale*, but the parent stops him and gives negative feedback specific to his posture.

P: No sir. You know what? When you started playing that, your bow, three of your fingers were not on the bow.

The child corrects the bow hold and continues with the *G Major Scale*. The child confused the finger patterns within the *Scale*, however this was not mentioned by the parent who gestured towards the child's head placement on the violin. When the child finished the performance, the parent addressed violin height.

P: Okay. This does not have to be so high. But your head needs to be straight, okay? If you can bring this down a little bit and make your head face [physically moves the child's head] ...the top of your head go straight up towards the ceiling instead of over here towards the door, it's going to be a lot easier to play.

Child begins to play the *G Major Scale* for the second time while keeping the correct posture. The child still plays the incorrect finger pattern and comments on how he is uncomfortable with his posture. The parent comments and redirects the child to focus staying on one string at a time.

P: Wait. Every time you change to a different string I hear the other one creep in.

C: [Playing]

P: Okay. How do you feel about that?

C: Good.

P: Okay. Alright. Let's play it one more time well and then we'll move onto the next thing.

C: [Playing]

P: Okay. Do you know why I tapped your shoulder like that?

C: No.

P: You don't?

C: Well, my arm. My arm.

P: Yeah. It was starting to get super tense. It was crawling up to your ear. So I tapped it so it would relax. Alright.

The child walks away and begins to talk about his toys. The parent verbally redirects the child back to playing position and asks for *Walking Fingers*. The exercise involves placing the left hand on the fingerboard silently. The child builds up each finger

as if walking from one finger to the next. The child begins in silence because there is no bow used for this exercise. The parent starts to sing the note the child would hear if using the bow. Then the parent changes the activity by having the child sing the note. The child continues the activity on different strings. The parent physically adjusts the child's head to a straighter placement on the violin.

P: No (child's name). Listen to Mommy. Stop. Okay, your head is not facing the door [moves child's head towards the door], and it's not facing the window [moves child's head towards the window]. It's facing straight up [adjusts the child's head placement straight on the violin]. Okay?

Child does one more repetition and the parent requests a practice spot in *Long Long Ago*. The parent takes the child's violin and bow to demonstrate the practice spot. The parent becomes a little confused regarding which the section to play. The child even corrects his mother and tells her what section he should practice.

C: No! No, no, no! It's at the end. It's the string crossing. Is it okay if I have a break?

P: No. Not right now.

C: Break?

P: Ready?

C: Oh man, that is out of tune mama?

P: It was out of tune. Here, you play it. You know which part it is?

C: [Sings to the melody of *Long Long Ago*] That was really out of tune.

P: It's, first of all, first remember the tunnel to... [Child's name], come stand in front of me. The practice is not sitting on the bed. [Sings the section to perform] And what we're working on is making that wrist flick.

Child plays the practice spot twice. The parent comments on and demonstrates the correct placement of the head on the violin. The child plays another repetition with the correct head placement, but wrong bow direction. The parent comments on the incorrect bow direction and lack of wrist bending. The child moans, lowers the violin, and walks away. The parent has a conversation with the child regarding ways to avoid getting upset when he receives feedback on his performances.

The child begins to play *Long Long Ago*, but begins with the wrong bow direction. The parent disapproves of the child not thinking before starting to play. The moaning child performs another repetition and immediately expresses how the task is not clear. The parent takes the violin from the child and models the performance asking the child to tell the parent when to move the wrist. The child answers correctly but points out that they are not practicing the correct selection. After a short discussion they agree there is confusion regarding what is expected from the task. The parent acknowledges that this is challenging and gives the child a hug. She encourages the child to continue so he can get stronger fingers. Parent directs the child to play two more times and then move on to a new task. The child gets into playing position and continues to receive negative feedback. The child continues to moan and verbally states that he thinks the task is being performed incorrectly. The parent attempts to come to an understanding and recall what was said during the lesson. The parent and child do not come to an understanding and the parent agrees to move on and email the teacher for clarification.

The parent and child move on to a practice spot in *Song of the Wind*. The purpose is similar to the previous tasks of bending the wrist during a string crossing. The parent gives feedback and physically adjusts the child as he plays the practice spot.

P: So I see your elbow moving. I don't see your wrist.

C: [Playing]

P: That was better.

C: [Playing]

P: That was better, but I'm going to help you move your wrist, okay?

C: [Playing]

The child laughs as the parent physically helps the child bend the wrist. The parent begins to laugh as well. The younger sister briefly interrupts the practice and is told by the parent to wait a little longer before coming into the room. The parent goes over the practice checklist and tells the child to play already polished pieces, called review pieces. As the child plays the review pieces, the parent states the goal is to keep the head placement on the violin straight. The child plays the first review piece, *Lightly Row*, as the parent calls out a directive for the second finger on the violin.

P: Tunnel Twos.

As soon as the child finishes the performance, the parent compliments the second finger and moves on to *Song of the Wind*. While the child is performing the piece, the parent is giving directives to adjust his posture. At the end of the piece, the parent asks for *Go Tell Aunt Rhody* and *O Come Little Children*. Throughout both pieces, the parent physically adjusts the child's head, violin height, or shoulder while the child is playing. During the next piece, *May Song*, the parent makes a "shh" gesture to indicate the child should play quietly during a dynamic change within the piece. While the child is performing the next piece, *Long Long Ago*, the parent adjusts the shoulder, head, and bow hold. Moving quickly to the next piece, *Allegro*, the parent stops the child after a few notes to give feedback.

P: Stop. Stop. I have to stop you. Because this finger is... We started off great. This first finger on the bow hold. But now it's really squeezing too much. So let it relax.

C: [Playing]

P: Good.

C: [Playing]

P: Relax this finger. Relax this finger.

C: [Playing]

P: Still squeezing. So this one is the one that's acting badly. Can you relax him? Just tell him he doesn't have to do so much work. This guy, okay?

The parent and child move on to the next piece, *Perpetual Motion*, physically adjusting the placement of the head on the instrument three times during the piece. After the performance, the child begins to get tired and reluctant to play the next piece, *Allegretto*. The parent asks the child to perform this last piece and then they can end the lesson. The child agrees and begins to perform the piece. The parent adjusts the child's shoulder and bow hold while performing the piece. At the end of the performance, the parent claps, states how long they had practiced and says "good job!" Both parent and child end the lesson with a bow.

Lesson ends.

(1B) P2 post parent course practice video

Lesson length: 00:21:07

Total pieces and exercises practiced: 6

P: Parent

C: Child

The practice session is already going when the video begins to record. The parent asks the child to perform *Long Long Ago* and states the goal for this piece.

P: For this song I am going to check your valley in the wrist [Referring to bent wrist]. I am going to check in the beginning, middle, and end. Ready?

The term *valley* refers to the flexibility and bending of the wrist that manipulates the bow. The child gets into playing position and begins to accidentally play a different piece. The parent stops the child, redirects the child to the correct piece and reminds him the first note starts with the bow in a downward motion.

P: Let's start again, down bow. [Physically moves the bow so child may start down bow]

The child begins again with the correct piece and bow direction. The child goes off task as soon as he finishes performing the piece. The parent regains child's attention quickly by giving specific positive feedback on the child's thumb. The parent makes corrections to the child's posture, models through singing, and restates the goal of the piece.

P: Let's do this part again, I was checking on your thumb and it was in the right place.

C: [Moves thumb incorrectly]

P: Now it's in the wrong place. [Physically adjusts child's thumb] Now it's correct.

Let's play that part again.

[Models by singing the part to play]

Now when you do that one, I want a valley in your wrist. [Bending of the bow wrist] I want you to pop it out.

[Models with her wrist a “valley”]

That’s what I’m talking about, okay? Do it.

[Parent models section for child to play by singing]

The child requests to use toys to keep track of the repetitions. The parent agrees to the toys and restates the goal of a “valley” in the wrist. They are lining up small toys on the shelf to either be “safe” if the repetition is correct or “stay” if the repetition is incorrect. At the end of the repetitions, the child is allowed to knock the toys off the shelf.

C: [Plays a short excerpt of the piece with correct technique of a “valley”.
Bending wrist incorrectly and accidentally plays an extra open string]

P: I hear an extra note.

C: [Plays excerpt of the piece with correct technique of a “valley”. Bending wrist]

P: Very safe. I saw the wrist. Go ahead. Do you hear that?

C: [Plays excerpt of the piece with correct technique of a “valley”. Bending wrist]

[Again, plays excerpt of the piece with correct technique of a “valley”. Bending wrist]

P: Good! Ya!

The student performs a fourth time correctly and the toy is “safe”. During the fifth repetition the child did not have a bent wrist and the parent responds with specific negative feedback.

P: Oops, I didn’t see a “valley”.

The child performs two more correct repetitions, and resulting with permission to knock down the toys with his bow.

P: Now you can play *Etude*.

C: [Continues to knock over the toys with his bow]

P: [Says Child’s name] *Etude*. Shall I take away your dinosaurs?

C: No. No. [Stops playing with the toys]

P: I will put them (toys) back in the game. Okay? When we play *Etude*, this is what I want you to focus on.

C: [Fidgeting around]

P: I want you to think about your head again.

The parent physically assists the child as he gets into playing position and explains that she will use a hand signal if the child's head moves to an incorrect place on the instrument.

P: Now if you see me move this way [Parent hand stretches out to the right] that means you need to move back.

C: [Says something inaudible]

P: Moving for your head, okay?

C: Ya, move to the right for my head

The child begins to play *Etude*, but the parent immediately stops the child from playing and restates the goal.

P: Stop! But don't play until I say. You are focusing on your head and playing position.

The child agrees to wait for the parent to signal when to start playing. The parent physically adjusts the child's head placement on the instrument. The child finishes the piece and begins to sing an unrelated tune with a silly voice. The parent makes several quick attempts to regain the child's focus. The child continues to go off task. The parent

does not comment on the head placement exercise and moves on to the next task called *Walking Fingers*. The child is still demonstrating off task behavior, singing, moving around the room, and then sitting on the floor. The parent directs the child to stand up. The child complies but continues to sing and talk off task. The parent takes the child's instrument and begins to play the *Walking Fingers*. The parent asks the child to name the note being played. The child immediately refocuses and answers correctly.

C: [Stands up but is still off task]

P: [Model on the child's violin the next task]

C: Oh man.

P: Are you paying attention? [Models on the child's violin the next task]

P: What comes next?

C: D string and then you play 1

P: [Plays open D on the violin] Uh, huh.

C: Play the 1.

P: What's that called?

C: E [labels finger correctly]

P: [Plays note E on the violin] Now what do I do?

C: Okay, go over the A string and play open A.

P: [Plays open A on the violin]

C: Play first finger, called B.

The child continues to name the next note and the parent plays the note two more times. The parent gives the child the violin to perform the task on his own. The child takes the violin and sets the instrument too high on his shoulder.

C: [Raises violin too high as he starts to play]

P: Your violin is too forward. It's too high. [Physically lowers the violin]
Tilt it all the way back.

The child begins the *Walking Fingers* task but is playing the incorrect rhythm. The parent immediately prompts the child to use the correct rhythm for the task. The child corrects the problem. In the middle of the task, the child is supposed to change finger patterns while maintaining the same rhythm. The child does not change the finger pattern. The parent stops the child from playing and gives feedback.

P: Stop. What are you doing? It looks like...sounds like you are playing open strings. Is that what you are doing?

The child becomes stops playing and goes off to a corner of the room. The parent calmly explains the correct finger pattern changes and convinces the child to try again. The child begins to play the incorrect finger pattern change. The parent stops the child and describes the correct finger pattern. The child begins again with the incorrect finger pattern. Perhaps the parent recognizes the child's confusion because she asks the child to move on to the next string. The child stays on the same string with the incorrect finger pattern. The parent asks the child to move on to the next string. The child obviously did not move to the next string and was about to play. The parent quickly reminds the child to change strings. The child correctly changes strings but uses the incorrect finger pattern again. The parent stops and reminds the child of the correct finger pattern. The child still plays the incorrect finger pattern. The parent stops the child, who lowers the instrument and looks down at his feet. The parent describes how the finger patterns change and he is on the second finger pattern. The child responds positively.

C: No...Okay...No more interruptions.

[Puts violin back on shoulder]

[Begins to play to task correctly]

As the child is playing, the parent physically adjusts the instrument on the shoulder and observes the child from different angles to assess his posture. The parent makes a posture adjustment as the child is playing the exercise. The parent interrupts to let the child know the finger placement on the instrument is incorrect.

P: It was good. It was in tune and then it was not.

The parent asks the child to perform the task again. The child refuses and begins the off task behavior of singing and making silly noises. The parent states the goal of staying on one string at a time. The child still has off task behavior. The parent redirects the child by including a toy in the task.

P: If you can stay on a string you get a toy, if you don't, I take it away.

C: Oh no.

P: Listen, how are you going to stay on the string?

C: Focus.

P: Where do your eyes go? Focus is true. What are you going to focus on?

C: On my violin

P: Focus on the string that way you keep your bow straight

The child plays the exercise correctly on the first string and the parent immediately responds. For each correct repetition, the child keeps the toy.

C: [Plays exercise on E string]

P: Safe [referring to toy]

C: [Child plays exercise on A string]

P: Not safe [referring to toy]

C: [Makes a whimper sound]

P: It was out of tune.

The child goes to the next string and performs correctly. The child struggles with the last string. The parent points out the error of playing more than one string at once. The child walks away upset. The parent tells the child to play again and asks what needs to be done for a successful performance. The child gets into playing position, but does not answer the question. The parent stops the child and insists the child verbalize what needs to be done for a successful performance. The child states the focus needs to be on the string.

P: What part of the violin?

C: The string.

P: The string. One thing you can do is make sure your pinky is in the right place.

C: Yes Mommy.

P: I'll give you two hints. Pinky, thumb. Pinky, thumb.

C: [Walks over to parent]

P: You can do one more.

C: Okay. [Plays on the E string]

P: Safe [referring to toy]

The child plays on the A-string successfully. When the child moves to the D-string, the task is more difficult and the child begins to moan. The parent quickly asks the child to move the next string, G-string. The child is successful on the G-string. The parent asks for the D-string. The child complains but performs the task successfully and earns the right to knock down the small toys with his bow.

The parent asks for the same task with a variation of the finger pattern, a low second finger. The child continues to play with the toys. The parent reminds the child that there is only ten minutes left of the practice session, otherwise he loses time on the computer. The child gets into playing position and successfully performs the new finger pattern on the E-string. The child performs the task on the D-string unsuccessfully.

Instead of commenting on the error, the parent had the child quickly go to the G-String and then back to the D-string. The child successfully performed the task on both the G-string and D-string. The child comments how he needed to repeat the D-string to be successful. The parent acknowledged the child's mistake and makes a comment that the next practice day he may be successful on the first try of the task.

The child gets on the floor and begins to go off task. The parent directs the child to stand up; the child stands up and requests another game. The parent asks for *Teeter Totter* and states the goals.

P: Do your *Teeter Totters* without making any noises. Keep your head straight when you play it.

C: [Rocks the bow back and forth from one string to the next without making a sound]
[Makes a small sound]

P: [Does not comment on the sound]

Can you do all of it without moving your head?

E, A, E, A, E, A. Okay Stop.

C: [Stops]

P: *Minuet 2*

The parent moves on to *Minuet 2*. The child begins to perform but struggles in the middle of the piece. The parent sings the section to help him remember in the sequence of the piece. The child admits that he is lost. The parent verbalizes the finger number and note he needed to play.

C: Oh. I forgot.

P: You forgot? Starts on G. You started on E.

C: I did not.

The parent recognizes that the child is getting tired. She tells the child to lie on the floor for ten seconds and then he is to get up and continue the practice. The child becomes very excited and lies on the floor. The parent counts to ten in Spanish and the child jumps up enthusiastically to play *Minuet 2*. The child still struggles even with the parent trying to sing or explain the part. The child and parent agree the section needs work for the next practice.

C: I don't even know how it goes. We need to work around it to get it all right.

P: You're right. You're right. You need to do small practice. What I notice is that we need to work on the [Sings the section]

C: One second.

P: We need to make sure you slur the [Sings section] That's all one bowing.
Okay? Again. [Sings the section two more times]. [The timer goes off]

C: [Begins to sing the section] We have thirty-two minutes. Good Job!

P & C: [High five]

P: Feet together

P & C: [Take bow and end lesson]

2. Descriptive Analysis of Practice Session P3

(2A) P3 pre-course practice video

Lesson length 11:44

Total pieces and exercises practiced: 3

P: Parent

C: Child

The Parent begins the practice with a bow, followed by a request for the child to perform the piece *Etude*. The child begins to play through the piece as the parent plays along on piano. The parent focuses on the piano music and is not observing the child. When the child finishes playing through the piece, the parent immediately says:

P: Excellent fancy ending. That was nice. Let's try *The Water Fall*, *The Bridge* and *The Waterfall* part. Okay? So we're going to start on the first

bridge, which is [Parent demonstrates on the piano] Up to that. G, B, D, G.
Ready?

The child struggles to perform the musical excerpt. The parent attempts several strategies to get the child to perform correctly. Throughout the sequence of instruction the parent models on the piano, plays along with the child, calls out note names, or attempts to explain the errors. The child is unsuccessful with each requested task. The child struggles with the notes, yet the parent continues to give more directives for the child to think about each performance episode.

C: [Playing]

P: Ready? G. This is what I want to hear. [Parent models on piano] Okay?

C: [Playing]

P: Okay, just that much. *Two bridges, Two Waterfalls*. Right there. Okay.
Ready? First branch. Good bow hold please.

C: [Playing]

P: You did a weird bowings. There are no slurs in *Etude*. Okay? It's just back and fourth, back and fourth. Stand right there. Ready and go.

C: [Playing]

P: Stop. You did a little bow lift in there for some reason. There's no bow lift, there's no slur. There's nothing fancy. It's just up down, up down, up down. Ready? One more time. *Bridge and Waterfall*. Good bow hold and round your pinky. Ready and go.

C: [Playing]

After five repetitions, the child still performs notes with faulty intonation. Parent responds with, “Good, that was it”, and moves on to the next task. Parent requests *Minuet 3* and gives the child the option of either playing through the entire piece or working on bow circles. Child chooses to play through the piece. While the child is playing, the parent plays along on the piano the entire time without observing the child. The parent does not observe the child during the performance and responds, “Good ending. Nice job”, after the child finishes playing the piece. Then the parent requests bow circles in a specific section of the piece. Parent demonstrates on the piano the section of the piece the child is to perform and provides additional verbal instructions.

P: ...Today we're going to work on the bow circles between the two sections, so you just play [Demonstrates on the piano] and you circle to start the second section. Okay? So can you play the long G or three B's? 1, 2, 3. Then you circle and come in on your fourth finger way up high. Okay? So 1, 2, 3. We're on a G, it's the end of the first section. So G. You've just done... [Demonstrates on the piano] That's what we're doing. Okay? So G. Third finger.

After the child's performance, the parent asks the child to perform the bow landing correctly as well as adjust a finger for correct intonation. The child performs the task with a correct finger adjustment but the parent does not comment on the child's success. The parent requests repetitions with both bow landings and correct intonation. After eleven repetitions, the child is unable to successfully perform both tasks at the same time.

The parent then changes the focus of the practice on another piece, *Orange Blossom Special*, and the child performs the entire piece. When the child finishes, a baby's cry is heard in the background. Parent ends lesson saying,

P: Oh, and the baby is awake. So that's it for today. Good job. Take your bow and pack up.

(2B) P3 post-course practice video

Lesson length: 24:25

Total pieces and exercises practiced: 7

P: Parent

C: Child

The practice begins with the parent stating that the goal of the first task is to perform with correct intonation and suggests a game to select the repertoire. The parent had written the titles of all review pieces on popsicle sticks for the child to select.

P: I have popsicle sticks with all pieces that you can play really well. Okay? These are all reviews that you can do really well when you're thinking about it... if you play it with good intonation, then it's going to go in this cup. If the intonation was not so good, if it sounded out of tune, we're putting it in this cup. Ready?

The first piece the child selects is *Twinkle*. The parent observes the child during entire performance without interruption. When the child finishes the performance, the parent immediately responds.

P: Alright. Let's play the last line one more time to see if you can fix that intonation.

After the parent restates the goal, the child performs the last line of *Twinkle* but does not correct the intonation. The parent instructs the child to sing the melody inside the child's mind. The parent demonstrates on the piano an incorrect and then a correct

version performance. Child successfully performs the task and the parent responds immediately.

P: There's good intonation. Alright. Let's do another one. With good intonation...Okay, ready? Go.

The child puts the *Twinkle* popsicle stick inside the good intonation cup and selects a new popsicle stick. The next piece the child selects is *May Song*. The parent directs the child to "sing in your head," before the child performs the piece. After the performance the parent immediately responds:

P: That sounded nice. All of your fingers sounded right on the spot, except...which one?

Child answers incorrectly. The parent corrects the child and demonstrates the correct pitch on the piano. The parent asks further questions about the note to assess the child's understanding. There are two repetitions with the goal of playing a specific note, third finger on the A string, in tune. At the end of the task the parent gives specific positive feedback.

P: You've got it. Good intonation with no tapes!

The next popsicle stick the child selects is *Song of the Wind*. The child performs the piece with accurate intonation. The parent gives immediate specific positive feedback to the child.

P: Excellent intonation. I heard fingers in the right spot on every note.

The child then selects *Long Long Ago*. The parent observes the child throughout the performance of the piece. The parent responds to the performance by restating the goal of correct intonation, demonstrates a small excerpt of the piece on the piano, and asks the child to perform the excerpt. The parent reminds the child to focus on a specific note, the third finger on the A string. The specific note is the same as the previous task in *May Song*. After a few unsuccessful tries, the parent decides to have the child play a shorter excerpt. After the child demonstrates a successful performance of the shorter excerpt, the parent immediately gives feedback:

P: That was good intonation with third and second finger. So, we're going to have you roll the die and see how many times we're going to do just that last phrase. [Parent sings the excerpt] Go!

The child rolls a die to determine the number of repetitions and the child receives a toy pirate as a reward for each successful repetition. Also, the child is allowed to throw the toy pirates across the floor after the task is completed. The rewards appeared to be very motivating for the child to complete the task correctly and quickly.

The next piece, *Lightly Row*, is selected by the child and the parent restates the goal of correct intonation. After a few unsuccessful performances, the parent asks the child to sing the piece along with the piano. The parent sings along with the child. When the child is ready to play the piece alone, the parent reminds the child to sing the tune in his head as he plays the piece. The intonation significantly improved, and is followed by immediate specific feedback from the parent.

P: First line you had great twos and threes. Second line we're going to practice. [Parent models on piano] Second line. Let's do just the first measure.

The child throws the die and receives a three. The parent restates the goal:

P: We're going to find a good spot for your second finger to be with the no tape.

The child performs the task with his second finger a little under the correct placement. The parent does not seem to be able to hear the mistake. After three trials, the parent moves on to the next measure and reminds the child to focus on notes played with second fingers.

The child fumbles a bit but eventually plays the second finger correctly. The parent does not ask for repetitions and moves to the next piece.

After the child selects *Minuet 3*, the parent asks questions to help the child think about the intonation goal before playing the piece.

P: Alright. Go up to the top cup. And let's hear *Minuet 3*. Let's hear dynamics. So if you hear where your finger isn't where it's supposed to be since you don't have tapes, what are you going to do with your fingers?

C: Try to find it by going up and down. [Moves finger up and down fingerboard]

P: You just have to move a teeny bit, right? To find where it's supposed to be. Sing it in your head. Listen for intonation.

When attempting to perform the piece, the child is unsuccessful and becomes frustrated. The parent recognizes the child's frustration and stops the practice. The parent recognizes the task as too large for the child to perform successfully and redirects the practice to a smaller excerpt. The parent models the excerpt for the child on the piano. One of the notes the parent asks the child to focus on is the third finger on the

A string, the same note as in *Song of the Wind* and *May Song*. The child throws a die and receives a three, indicating the number of repetitions. The parent continues to state the goal of correct intonation and gives immediate feedback after each repetition.

C: [Playing]

P: Excellent! Third finger!

C: [Playing]

P: That's two third fingers.

C: [Playing]

P: Great, and one more.

C: [Playing]

P: Excellent third finger. You got the D right where it was supposed to be. I'd like to hear better tone. Can you do one with bigger bows so I can hear that awesome sound your new violin makes?

C: [Playing]

P: So when you do G, G straight over. Try one more time.

C: [Playing]

P: You're a little too high now. Can you hear the difference?

C: [Playing]

P: Alright.

Parent ends the repetitions with a game of throwing the toy pirates. After throwing the pirates, the child plays through the last piece, *Happy Farmer*, but did not receive any feedback. Parent ends the practice.

3. Descriptive Analysis of Practice Session for P4

(3A) P4 pre-course video

Lesson length: 00:47:28

Total pieces and exercises practiced: 8

P: Parent

C: Child

The video begins with the parent adjusting the camera as the child is visually scanning a repertoire book. The child asks what the parent is doing. Suddenly the child states she is scared and wonders what the parent is going to ask her to play. The parent ignores the child's statement related to fear and begins the practice session by asking for an *E Major Scale*. The child opens a repertoire book intending to play a solo piece instead of the *E Major Scale*. The parent diverts the child and insists she start with a *Scale*. The child turns toward the music stand and appears as if she is going to ignore the parent. When the child begins to play, she does perform the *Scale*, looks back at the parent and smiles. As the child performs the *E Major Scale*, the parent picks up a piece of paper and looks over the practice checklist. The child finishes the *E Major Scale* and immediately begins to play a different *Scale*. The parent asks the child to stop playing, but the child ignores the request and continues.

C: [Begins to play another *Scale*]

P: Hold on. Hold on please.

C: [Continues to play the second *Scale*]

P: [Says child's name] please stop?

C: WHAT!

P: [looks at the child disapprovingly]

C: What? [Speaks with a calmer tone]

The parent reminds the child that the assignment is to perform each *Scale* using a different part of the bow. The child argues that the bow placement is not part of the assignment. The parent insists the child follow the lesson instructions. The child walks out of view of the camera. The parent insists the child return to the music stand, which is within the view of the camera. The child hesitates and then returns to the music stand and begins to play the *E Major Scale* again. While the child is still playing, the parent asks the child to play in the lower half of the bow. The child does not stop playing, but does adjust her bow placement.

The child ends the *E Major Scale* and immediately starts a new *Scale*. The parent interjects and asks the child to use full bows for this *Scale* and wiggles her left hand to model a vibrato motion. The child begins the *G Major Scale* and stays in the lower half of the bow. While the child is still performing, the parent again directs the child to move to the bottom of the bow. The child finishes the *G Major Scale* and the parent asks for the same *Scale* again using the whole bow. Again the parent shakes her left hand to remind the child to use vibrato. The child performs a two octave *G Major Scale* with full bows. During the performance, the parent negatively shakes her head, but does not verbalize any negative feedback. When the child finishes the performance, she checks off the task from the practice checklist. The parent begins to request the next *Scale* and models double

notes by singing and air bowing the double repetition of each note within the same bow stroke, called slur. The parent points to the practice sheet and directs the child to watch the fingering. There appears to be a power struggle between the parent and child regarding the specifics of the assignment. The directive the parent is giving the child is not explicitly written in the practice notes, and the child argues that the task is unnecessary.

P: [Negatively shakes head during child's performance] [Teacher's name] says [sings the double notes]

C: I don't have to do that.

P: You have to do that. You follow the teacher, okay?

C: They didn't write it down.

P: No, she did. You cannot take that advantage, [Child's name] please.

C: She didn't write it down. [Sits down]

P: No, she say that, you have to, [sings each note repeated twice]

C: Fine. [Stands up and walks over to the music stand] [Playing each note twice but single bow]

P: One bow.

C: [Plays one bow per each note. Not repeating each note twice] It doesn't make sense. [Takes time trying to figure out the task. Ends with playing each note twice, but with a single bow]

P: [Negatively shakes head]

C: There.

P: [Stares with disappointment at child]

C: [Sighs and sits down]

P: [Says something in Chinese] [Head nod towards the music stand] Repeat again. Okay? Whole bow, got to stand here. [Points to the music stand] Please, please.

C: Fine. [Stands up next to parent, not the music stand]

The parent attempts to direct the child back to the music stand, but the child begins to play. The child performs the *E Minor Scale* with each note twice, but with single bows and incorrect notes. The parent immediately tells the child the *E Minor Scale* is incorrect. The child insists she performed correctly and begins to play again. Again the child performs the wrong notes for *E Minor Scale*. The parent begins to sing the correct notes using solfege.

P: [Negatively shakes head during the performance]

C: [Finishes performance and walks over to music stand to check off task from practice list]

P: [Child's name], E Minor. Not do, re, mi, but do, re, *me*, fa. Okay?

The parent asks the child to repeat the *E Minor Scale*. The child begins to play the *E Minor Arpeggio*, but the parent does not seem to notice. The child is using the lower half of the bow.

C: [Playing *E Minor Arpeggio*, each note twice with single bow, using lower half of the bow]

P: [Stern voice speaking in Chinese]...Whole Bow!

C: [Playing with a whole bow] [After a few notes, starts to use less bow]

P: [While child continues playing] Whole bow. Whole bow.

C: [Playing with a whole bow]

P: [Child's name] It wasn't whole bow, it was half bow. That is between the neck and the bridge, please. Stay whole bow. Okay? Again.

The child begins the *E Minor Arpeggio* again with a longer bow. After a few notes, the bow length became shorter. The parent keeps insisting on longer bows until the child uses the entire bow, resulting in a bigger tone. After the child finishes the performance, the parent explains the importance of using the whole bow. The child responds with a question related to the importance of *Scales*.

C: [Sits down] Do scales really matter?

P: You know, scales are very important [Child's name] to do the warm up. When you bow dance too much. You have to fix, watch your bowing, don't move. Okay? Scales are really important, okay? The scale [Chinese]
[Looks at child for five seconds]

[Points to music stand] Please.

C: [Waits four seconds before standing up] [Playing *E Minor Arpeggio*, each note twice with single full bow]

P: [Positively shakes head and gives thumbs up as child is playing]

Arpeggio.

C: That's what I just did.

P: Okay.

The child repeats the *E Minor Arpeggio*, playing each note twice with a full single bow. In the middle of the performance, the parent physically taps on the child's left hand fingers to keep the fingers close to the strings. The parent also pushes up on the violin scroll to adjust the height and posture of the child. The child finishes the performance, walks over to glance at the practice sheet, and decides to move on to the next task. The child begins to play an *etude* while the parent is sitting silently, with a frustrated look on her face. The child finishes her performance, begins to quietly practice a short selection, and proceeds to perform the *etude* again. The parent stays silent, but does lift the violin scroll height for better posture. As soon as the child has finished a second run through of the *etude*, the parent responds in a low voice.

P: [Child's name], you are not done with *Scales*.

C: [Puts down violin and bow. Walks over to parent]

P: [Negatively shakes head at child]

[Says something in Chinese]

C: [Responds in Chinese]

P: It's not part of you, okay. Don't skip it, okay? Don't skip it. Choose any *Scale*.

C: [Playing *A Major Scale*, on the string, each note played with sixteenth subdivision, and for two beats]

P: No, no, no, no, no. [Speaking Chinese]

C: [Starts again with a different bow stroke. Off the string.]

P: [While playing] In the middle. [Referring to bow placement]

C: [Playing. Bow moves to upper half]

P: Middle. Middle of stick.

C: [Moves closer to middle]

P: [Speaking in Chinese]

C: [Moves to the middle and quality of sound improves]

P: Do it again. [Speaking Chinese] again.

C: No.

P: She said so.

C: No. [Gets another book and places on the music stand]

P: [Speaking Chinese] Okay?

C: [Playing through *Bach Double* at concert tempo]

After the performance, the parent reminds the child that the assignment included playing selections at a slow tempo, then gradually working towards concert tempo. The child goes back to the beginning and plays at a slower tempo. The parent moves the violin scroll higher while the child was playing to prompt the child to balance her posture. After a few measures, the child stops, then repeats the same measures at a faster tempo. The quality of the tone for each repetition remains scratchy and the intonation is inconsistent. The parent comments on the bow control before the child begins a fourth repetition and there was a marked improvement in tone quality. After a short discussion in Chinese, the child begins again at the beginning of the piece. At concert tempo the tone is scratchy and the intonation is again inconsistent. The parent makes a comment in Chinese, but the child simply turns the page and continues without any change in her playing. When the child finishes the performance, the parent directs the child to keep the bow in one place.

P: [After child finishes performing the entire piece] Need to keep the bow from bridge to frog, that's too much.

C: [Sits down]

P: Stick with one place, please stable your bow, okay honey? Next [Speaking Chinese]

The child checks off the task on the practice list, gets another book, and open the book to the piece, *La Folia*. The parent seems to go along with the change of plan and asks the child to start playing.

P: Okay, don't do fast, okay? Vibrate every note.

As the child performs the piece, the parent gets up to stand behind the child. The parent seems to be reading the music along as the child performs. The parent directs the child to use the whole bow.

P: Use whole bow

The child reaches a section of the piece that contains double stops. The child is struggling through the section, but when she reaches the end of the section, the parent turns the page without any comment. The child continues through the third page of the piece with a scratchy tone, unsteady tempo, and inconsistent intonation. When the child stops the performance, the parent turns the page back to the beginning of the piece. The parent begins to speak in Chinese. The child begins to set the violin and bow down, but the parent makes another remark in Chinese, and the child stands up again with the violin and bow.

P: There are spots

C: What spots?

P: [Points to several spots] You have to play separated. [Referring to a bow stroke]

C: I know that.

P: Two notes stop, okay? Every stop play separately, [Singing]

C: No, I don't even know how to do [inaudible]

P: [Pointing to music] The bows, finger, I cannot see, okay, do this way. Slow, slow down, slow down, [Chinese] ... out. Here a little bit faster for the separate notes. Slow down, okay? This is a new piece. You have to work small piece and improve everything

The parent directs the child to start from the beginning of the piece. The child argues there are no spots to practice. The parent speaks in Chinese and points to the selections that need practice. The child becomes resistant and stomps her foot. The parent continues to insist and the child finally begins to play. As the child is performing, the parent directs the child to watch the bow. The child stops playing and the parent gives a direction in Chinese. The child plays four notes, stops, and repeats the four notes again. The child moves on to the next section. The parent gives a direction again in Chinese and the child slows down the tempo. The child finishes the section and looks at the parent. The parent points to the music and says something in Chinese. The child plays the last line of the section and moves on to the next section. The following section contains double stops and the child continues to struggle through the section. The parent adjusts the violin height while the child is performing and comments in Chinese. The child continues to play and the parent walks out of view of the camera. The child finishes and looks at the parent. The child also leaves the camera angle and begins to have a discussion with the parent in Chinese. The parent does most of the talking in a stern voice. The child walks back to the music stand and begins to play the double stop section. The parent interjects again with a stern voice. The child stops playing and walks over to the parent. The child begins to play the double stops however she is off screen.

P: [While child is playing, talks in Chinese] ...you cause lots of problem.

C: [Continues to play the double stops]

P: [Continues to talk while the child is playing]

[Continues speaking in Chinese]

C: I'm doing what you want.

P: It's not what I want. It's what the teacher want. Okay?

C: [Plays the double stop again]

P: [While the child is playing] You do what the teacher say.

C: [Plays the double stop again]

P: [While child is playing, talks in Chinese]

C: [Walks over the music stand. Turns the page. Continues to the next section]

P: [Says something in Chinese]

C: [Plays slower]

The parent gets up and walks over, behind the child, and adjusts the violin height and left hand fingers.

P: [Walks over to the child. While the child is playing, adjusts the violin height. Adjusts the left hand fingers]

Just four notes. Repeat.

- C: [Repeats]
- P: [While the child is playing, adjusts the violin height] Violin up.
- C: [Continues playing with the violin slightly higher]
- P: [While the child is playing, adjusts the left hand fingers]
- C: [Continues playing with left hand fingers closer to the instrument. Eventually starts to lift the left hand fingers too high again]
- P: [While the child is playing, adjusts the left hand fingers]
- C: [Repeats the previous section a little faster]
- P: [While the child is playing, adjusts the violin height and left hand fingers]
- C: [Continues to play at a slower tempo]

The parent walks away in frustration. The child finishes performing and turns to the parent. Both parent and child sigh and look at each for a few moments. The parent begins to speak in Chinese and points to the double stop section in the music. The child plays the only three notes of the double stop section. The child repeats the three notes, three times.

- P: Go close to the frog, okay?
- C: [Plays the three notes at the lower half of the bow. Repeats four times]
- P: [While the child is playing, adjusts the violin height]
- C: [Continues the rest of the double stop section]

The parent directs the child to play from the beginning of the piece. The parent tells the child to play slowly and vibrate each note. The child vibrates each note and continues to play, even when the parent begins to give instructions. The parent pleads for the child to stop.

C: [Ignores parent]

P: Please stop.

C: What?

P: [Points to a specific spot in the music] Long bow.

The child argues that she is already using long bows. The parent reminds the child that the teacher's instruction includes using more bow. The child begins again until she reaches a different section. While the child is still performing, the parent gives directs her to use smaller bows and use the lower half of the bow. The tone has improved compared to earlier in the practice. The child moves to the next section playing slower with a clearer tone. The child still struggles with the section and her tone becomes scratchy.

P: Sweetie? Don't lift finger too high. [Models with her own hand and fingers in the air] You cannot keep it fast. This is 3/4, so this time and to fit into this time. [Referring to the rhythm] Okay, you have to bring finger closer to go fast, how are you doing fast. Don't lift it too much, please. Yeah, very important. If you lift it too much...

The parent directs the child to play a small section at a slower tempo and then to repeat several times at faster tempos. The child complies and plays five repetitions of the selection.

P: Bow and finger match, match your bow speed and the finger speed.

C: [Plays with a clearer sound. Repeats three times]

P: Okay. We stop for today.

End of practice.

(3B) P4 post-course video

Lesson length: 00:49:56

Total pieces and exercises practiced: 10

P: Parent

C: Child

The video begins with the child already in playing position, walking over to the music stand. The child begins to play *La Folia*, but the parent immediately interrupts the child. The child points to the music and tells her where she wants to start the practice. The child begins to play indicating to the parent what tempo she wants to perform. The parent responds by tapping a slower tempo on the music stand and counts out loud. The child begins to tap a faster tempo on the music stand. The parent ignores the faster tempo and counts off in the slower tempo. The child plays at the tempo given by the parent. The parent continues to count out loud as the child performs. The child finishes the section and looks at the parent for instruction. The parent asks if the child's performance and the parent's tapping matched.

P: Do we match?

C: You changed the tempo. [Starts to tap the tempo she would like to play]

P: No, you give me tempo. It needs to be slower to play. [Child's name] give me tempo.

C: I just did. [Taps much faster]

The parent insists on the slower tempo, begins to tap and count out loud. The child begins to play again and stays with the parent's tempo. When the child finishes the performance, the parent gives her the choice of selecting the next section for practice. The child points to a penny on a nearby table. The parent states that five repetitions will earn her a penny.

P: Okay. The tempo's okay, but it's basically the tempo. What do you want?

C: [Points to something on the table]

P: One penny? How many times? Five times.

C: [Nods in agreement]

P: Okay. We'll keep it fun, because before the recital. Honey, come on.

[Begins to tap the tempo]

C: [Starts to play]

The child begins to play the next section of *La Folia*, but the parent stops her. The parent insists on counting off the tempo before the child begins to play. The child agrees, waits for the parent to set the tempo, and begins to play. At first the child plays a tempo slower than the tempo the parent counted, but after a few notes, the child speeds up the tempo. The parent tells the child to restart at a certain measure. The child still continues to play at the fast tempo.

P: Sh, sh, sh, sh. [Says child's name]

C: [Turns to the camera] Hi, nice to meet you.

P: Don't be silly. Okay. 1, 2, 3, 1, 2,

C: [Doesn't start]

P: second on 1, 2. 1, 2, 3, 1, 2,

C: [Plays the next section very fast]

P: Okay, we started on 1. The first time is the piano, then the second time it is you. What do you think?

C: You were behind me.

P: You are behind?

C: No, you are behind me. I was right where you started.

The parent reviews the counting and rhythmic values of the section being practiced. The parent goes further to explain that the piano accompaniment plays on the rest and serves as a cue for the child to begin playing.

P: You are a little behind. What do you think?

C: No, I think I start on 1.

The parent realizes the child still does not understand the counting or when she needs to come in. They have a discussion that turns into a power struggle. The child insists that she is correct regarding when to play. The parent knows the child is mistaken and continues to repeat the information. Finally, the parent tells the child to try her best and play the section. The parent counts out loud as the child successfully performs the section. The parent gives the child a choice regarding which section would come next for practice.

P: What to do next spot. What's this? Hold on, what did she say? Tell me.

C: [Doesn't answer]

P: Slow. But, it's a fast, sixteenth notes is fast, but don't be too fast, she said. This one, I'm not going to count, so you do your best. Okay? We have the same, 3, 4, 3, 4. This is 3, 4. 1, 2, 3, 1, 2, 3. Always start in the first notes, okay?

C: [Taps a faster tempo]

P: No, no. [laughs]

C: [Taps faster tempo]

P: No, no. [laughs] I'll do quarter notes. 1, 2, 3, ready, go. [Counting tempo]

C: [Playing]

P: [Places hand on bow to stop the child from playing] [Says child's name]
This Allegro.

The parent and child get into a brief discussion regarding the tempo of the next section. The parent explains the tempo of the next section. When the child was unable to agree, the parent took out a metronome and set the tempo the child wanted to perform. The child appears happy with the faster tempo, but the parent explains that the appropriate tempo is slower. The child begins to perform the section with the metronome. The child ignores the tempo of the metronome and goes much faster. The parent reminds the child that the private teacher assigned the tempo during the lesson. The child responds by shutting off the metronome and playing the faster tempo. The parent abandons the rhythm and has the child start from the beginning of the piece. The parent stops the child before she moves on to the next section and directs her to pay attention to the dynamics.

P: [Stops the child from going one to the next section] [child's name] , please.
Forte and piano [Referring to dynamics]. Lots of piano and lots of forte.
Okay. Play the dynamics Okay? Come, start.

The child immediately goes off task by talking to the camera. The parent redirects the child by singing the section with dynamics. The child goes into playing position and begins to play. The parent tells the child to repeat the section five times to earn a penny. The child agrees and begins to play the section. The parent tells the child to be quiet in a softer section, playing *piano*.

P: Shh [when it's a piano section]

C: [Stops playing] Shhhh. Shhhh.

P: [Makes a time out sign with hands]

C: [Calms down]

P: Okay.

C: Whee!

P: [Child's name] please.

C: [Playing]

P: This is D, keep it three beats and the loud. Then go, turn to the mezzo forte. Okay? It is loud, but it's the same thing. Loud in the middle. Okay, please.

C: Oh. [jumps around]

P: Last time, you show me the dynamics. Please.

C: [Makes faces at camera] [Starts to play]

P: [Circles a dynamic in the music] [Points to a soft dynamic]

C: [Continues to play loudly]

P: Shh [Points to the whole line as the child is playing]

C: [Plays slightly softer]

P: [Makes a time out sign]

C: [Stops playing] Shh.

P: Next spot. Okay, what is this she want? Tell me.

C: Yeah, um, the notes.

P: Notes what?

C: The notes to sing between the beats.

The child begins to play the section for a third time. While the child is playing, the parent gives the directive to watch the bow. The parent also begins to count out loud as the child is performing. When the child finishes the performance, the parent indicates a certain spot in the music to begin playing. The child begins to play while the parent is still talking. The parent insists the child wait until the parent gives her the tempo. The child starts off-task talking. The parent smiles and asks the child to stop being silly. The parent counts the tempo out loud and the child begins to play. The child finishes her performance and begins to go off task by playing chords on the violin that are not written in the music. The child goes on to repeat what the parent says, talk to the camera, and move around the room. The parent tells the child to be careful with the instrument and if the child chooses to continue the behavior, a penny will be taken away.

C: [Moves violin and hits the bow]

P: Watch your bow, don't go into here. If you turn to the right, I will take off a penny.

C: Hey, that's not good.

P: Yeah.

C: [Gets back into proper playing position]

The parent counts out loud to set the tempo, but the child begins to play on the wrong beat. The parent stops the child, who screams in frustration, but quickly gets back

into playing position. The parent counts out loud again and the child starts with the correct tempo. The parent directs the child to hold the last note the full value.

P: Keep playing until 4 and.

C: [Starts running in place]

P: [Says child's name], please.

C: I'm dancing.

P: Okay, again. [Says child's name] , the basically the same except the last one you have to keep until 4 and [referring to play the full note value]

C: [Playing and correctly plays the last note value]

P: [Positively nods head] Last time.

C: [Plays correctly]

The parent asks the child to play from memory. The child begins to play the next section, but the parent asks the child to stop and perform the previous section by memory. The child continues to ignore the parent. The parent makes a stop sign with her hands and the child stops playing. The parent repeats the directive to play the section by memory. The child tries to negotiate a shorter section to play by memory. The parent explains that the purpose is to play an entire phrase; therefore, the child needs to play two full lines by memory. The child begins to complain, but the parent asks if she needs to work on the memory. The child states that the section is already memorized and immediately performs the entire section by memory.

Both parent and child move on to the next section. After the child finishes playing the next section, the parent points out one incorrect note. The child performs again with the corrected note. As the child is performing, the parent adjusts the height of the violin for better posture. After the performance, the parent provides specific feedback regarding dynamics and directives.

P: [Says child's name] , you still need to have dynamic, decrescendo, even the...Here, these two [Points to specific spot in music] , this measure decrescendo, then start in a forte again. Okay? Forte, decrescendo, forte. Watch one more time. Then you memorize.

After a few moments of off task behavior, the child reads the music and performs without much dynamic contrast. The parent provides immediate specific negative feedback.

P: I didn't hear the decrescendo, for the measure ninety-two.

The child walks out of view of the camera and performs the section again with improved dynamic contrast. The parent attempts to give the child immediate feedback, but the child begins to demonstrate off-task behavior. The parent makes a stop sign with her hands, the child stops playing, and the parent asks the child to play again with the music. The child performs the section with successful dynamic contrast. The parent makes a stop sign at the end of the section to prevent the child from off task behavior and asks the child to play again by memory. The parent provided specific directives before the child plays by memory.

P: [Says child's name], measure ninety-two, eighth note, decrescendo, then starting at 93 [measure] loud again, forte again. Okay? Which mean in

fourth measure you'll be going decrescendo, then louder. Go ahead. Watch it one more time, don't do talk, just a little, keep on. Watch one more time.

The parent gives up on the original request and asks the child to read the music. The child performs two times with the correct dynamic change. The child plays a third time, but uses dynamic contrast in the wrong measure. The parent points out the incorrect timing of the dynamic. The child states that she thought the performance was accurate. The parent continues to insist and the child performs a fourth time, reading the notes, and performs correctly.

P: [While child is still playing] Yes.

C: Are you happy? [Smiles and starts to dance]

The parent smiles and asks the child to repeat the section a fifth time. The child reads the music and performs the dynamic contrasts correctly.

P: Yes, good for dynamic, but it needs to be more clear.

The child plays a sixth time with more obvious dynamic contrast. The parent asks the child to perform from memory. The child demonstrates off task behavior for a few moments then calms down and plays by memory. While the child is playing, the parent is making hand gestures, similar to a conductor, to prompt more accurate dynamics. The child watches the parent intently and reacts appropriately to the dynamic prompts. The child plays the last two notes incorrectly and the parent gives immediate feedback after the performance.

P: [Sings the last two notes and points to the music] Okay. Some of the notes, they're not coming out. I need you to do it again, please.

The child gets into playing position but also gets down on her knees. The parent asks the child to stand and stop being silly. The child stands up to play and the parent gives specific directives before the child plays.

P: [Says child's name], for the decrescendo, this one be not easy, 92 measure. First the four notes, three notes, you still loud. Starting the second note, four notes, you started pushing...

C: No, this one.

P: Yeah, yeah, yeah, but here, still louder. Okay?

C: [Play section with dynamics and note accuracy]

P: Good job.

C: [Playing]

P: Good try for the dynamic, okay? Again.

The child turns to make silly faces to the camera. The parent keeps the practice going by asking for more repetitions. The child reads the music and plays with dynamic contrast. The parent asks for another repetition and the child asks the parent to be honest in her review of the performance.

C: Be honest.

P: Yeah, I'm going to be honest.

C: [Reading the music and playing with clearer dynamics]

P: [Child's name] , is good to try for the decrescendo, but when the very soft piano sound, you have to tone out.

C: [Playing while parent is still talking]

P: You have to tone out. Let me finish talking.

C: [Stops playing]

P: Believe me, you will use, soft and loud. The music will be out.

C: [The child demonstrates off task behavior before continuing the repetitions.]

[Reading the music and playing with clearer dynamics]

Success!!!

P: [Says child's name], just to try these four notes. Music and soft.

C: [Hunches over]

P: Stand up.

C: [Playing five repetitions of only four notes]

P: [Child's name], don't put too much pressure on your bow for the softest stuff.

C: Why?

P: Okay. I didn't ask.

C: [Playing too loud]

P: No pressure.

C: [Playing with a softer tone]

- P: [Says something in Chinese]... out.
- C: [Playing too loud]
- P: No, no, no.
- C: We're playing the wrong part.
- P: [Says something in Chinese]
- C: [Playing with clear dynamic contrast] See? Watch.
- P: Stand up. Nice and tall.
- C: [Playing too loud]
- P: Don't put more pressure on this four notes [points to music] and then there's going to be out. Okay?
- C: [Playing with dynamic contrast] Success! [Turns page]

The parent asks for the next section. The child tries to negotiate which section to practice. The parent does not agree with the child's choice because the child wants to play a section already polished. The child hesitates then agrees and begins to play the section at concert tempo. The parent asks the child to play the section slower and then gradually work up to the concert tempo. The child complies and performs each note slowly and clearly. As the child is playing, the parent places her hand over the child's left hand fingers to keep the fingers closer to the strings. As soon as the child finishes, she demonstrates off task behavior. The parent ignores the behavior and gives a specific directive.

- P: A little bit of speed and the bow speed and the finger speed match, okay?

The child repeats the same section at a slightly faster tempo. Again, the parent places her hands over the child's left hand fingers to keep them closer to the strings. After the performance, the child demonstrates off-task behavior. The parent asks the child to repeat the same section at the same tempo. The child begins the section at the same slower tempo, but eventually speeds up the tempo. The parent stops the child, who responds with off-task behavior. The parent asks the child to keep the same speed. The child begins to play at the slower tempo but eventually speeds up again. The parent places her hand over the child's finger to remind her to keep fingers closer to the strings. The child finishes the performance, sits on the floor, and demonstrates off task behavior. After the parent asks the child to start again she stands up and plays the section again at concert tempo. After playing the section, the child turns to the parent for instructions.

P: One more time.

C: [Playing at concert tempo] [Attempts to go on to the next section]

P: Hold on, hold on. [Points to the music] To the frog.

The child demonstrates off task behavior, but the parent ignores the behavior and asks for one repetition by memory. The child finishes the section and continues to the next section. The parent makes a stop sign with her hands and the child immediately stops playing. The child continues off task behavior, but the parent ignores the child and asks the child to play at a slower tempo and to focus on the rests in the music.

P: You have half notes and rests. Don't forget the rests, okay? And here have a rest, just a stop, eighth note rest. Okay? Eighth note rest. Oh yeah. This eighth note rest is a piano stop, okay? That's what you covered with teacher

The child and parent have a discussion regarding the rhythm within the section. A power struggles begins to emerge as the child insists her counting is correct. The parent has the child point to the music and count. The child continues to argue and the parent frowns and walks away. The child looks at the upset the parent.

C: [Speaks with a sweet voice] Let's get going. Come on.

P: I don't want to waste time, please.

C: [Still using a sweet voice] Okay, fine. Hold the pen, then.

P: You read it.

After a few attempts, the child finally understands the rhythmic values. In a calmer tone, the parent asks the child to perform the section while reading the music. The parent directs the child to observe the note values within the section.

P: Don't forget quarter notes, longer. A little bit longer. Okay, quarter notes longer.

C: Okay, I have very good.

P: Let me see, hear the quarter notes a little bit longer than eighth notes, please, please. 1 and...

C: [Hugs parent. Playing with slightly longer notes]

P: Teacher say you have to vibrate the quarter notes, half notes, please, do very nice okay? That's enough two beats. 1, 2, 3. [Says child's name], please

The parent asks the child to play the section with more vibrato and leaves the room for a moment. The child plays through the section quickly, turns around and realizes the parent left the room.

C: [Playing through the section. Does add vibrato] Mama!

P: Yeah.

C: Oh. [Playing through the section. Stops and repeats, but the quality is not clear. Stops and repeats the section again. Playing has more clarity]

She's back!

P: [Enters the room with improved composure] Okay. Lot's of vibrato.

[Says something in Chinese]...quarter notes, try the best, quarter notes vibrato, okay?

C: [Playing next section. Stops at the end of the section and repeats again]

P: [Makes some physical adjustments as she plays]

Let me see. Let me see your violin, see all this white. [Referring to the rosin on the fingerboard because the child does not keep bow control]

C: Not too bad, better than yesterday.

P: [Laughs] Okay, it's better than yesterday, yes.

The child asks for a break and the parent encourages the child to practice a little longer because she is almost finished with the practice assignments. The child resists and begins to go off task. The parent frowns and begins to leave the room.

C: No, no, no. [Puts down violin and runs to stop parent]

[In a sweet voice] Come on Mommy.

P: [Comes back] Do you see what this? What letter?

C: [In a sweet voice] Yeah, it says forte.

P: No, I'll ask you this one. What is it?

C: [In a sweet voice] I thought it was something else.

P: What is this?

C: [In a sweet voice] Piano.

P: Are you piano at this place right here?

C: [Nods head, yes]

P: Don't put too much pressure on the bow.

C: No, I started from here.

P: I know, just finish this song. I told you this one. Just don't put too much pressure on this one. Okay? You can hear the CD.

C: [Playing through section]

P: [Child's name], watch your bow. Okay, here, did you see that white [referring to the rosin dust on the fingerboard], all this white come here? You have to watch your bow, honey.

End of practice.

4. Descriptive Analysis of Practice Session for P5

(4A) P5 pre-course video

Lesson length: 00:30:43

Total pieces and exercises practiced: 7

P: Parent

C: Child

The video begins with the child already in playing position. The parent tells the child that the video has started and asks for *Tonalization*, a tone warm up exercise common to use with *Suzuki* repertoire. The child begins to perform the *Tonalization* and after a few notes, changes the task. The parent recognizes the task has changed and asks what the child is playing.

C: [Playing *A Major Scale*]

P: Tell me what you are playing.

C: Scales [Continues to play *A Major Scale*]

P: No, no. Which one?

C: [Continues to play *A Major Scale* without answering]

P: Wait, wait, wait...

C: [Stops playing]

P: Okay. C? He [Teacher] puts five times arpeggio...C [referring to C Major]

C: [Begins to play again. Performing *A Major Scale and Arpeggio*]

P: What is that?

C: [Stops playing and looks at Parent]

P: How many times have you done it?

C: One

P: Okay, go.

C: [Plays *C major arpeggio* six times without stops]

After the child finishes playing through the *C Major Arpeggio*, the parent tells the child to perform the *D Major Arpeggio*. The child performs the *D Major Arpeggio* five times with incorrect intonation on the F-sharp. Parent moves on to request *D Minor*, but the child says she does not know that *Arpeggio*. The parent instead asks for the *F Major Arpeggio*. The child seems confused and is unable to perform the *Arpeggio*. The parent prompts the child to play something. The child begins the *Scale* instead of the *Arpeggio* on the wrong note and improvises the notes of the *F Major Scale*. The parent is unaware of the child's confusion and incorrect notes and moves on to the next task.

The next task involves clapping rhythms from a note-reading book. The parent reads from her lesson notes and asks the child to complete note-reading lessons three, four, and five. For the next three minutes, the child looks at a rhythm, claps and counts out loud. The parent helps keep the child moving through the exercises by clapping with her and counting out loud but does not provide feedback. When the child finishes clapping

the rhythms, the parent asks the child to play the rhythms on the violin. The child begins to complain, but the parent insists on the completing the task. The child finally gets into playing position and quickly performs the exercise. The parent realizes the performance is too fast and tells the child to slow down. The parent also motions to the child to stand up straight. At the end of the performance, the parent compliments the child and moves on to the next task.

P: That sounded really good.

C: Thank you.

P: Okay, okay. Do you need the book for *Minuet 3*?

C: [Puts note-reading book down]

P: Okay, listen. Wait.

C: What?

P: [Reading from lesson notes] *Minuet 3*, sing then play. You wanna sing it and then play it?

C: [No response]

P: Should I bring it [referring to book with piece] over?

C: Ya, bring it over. Just carry it while I'm singing okay?

The parent places the book on the music stand and starts the recording of *Minuet 3*. The child begins to sing the melody along with the recording with her gaze on her mother. The parent tells the child to look at the music as she sings and follows along. The child turns to the music and continues to sing. The parent gets up and points to the music indicating that she wants the child to point to the music as she sings along. After singing and following through the piece, the parent asks the child to now perform the piece on her violin.

C: [Performs *Minuet 3* with incorrect intonation and a fast tempo]

P: Slow down please.

C: [Still playing while parent is speaking]
[Slows down the tempo. Still has incorrect intonation]
[Finishes performance of piece]

P: Okay, very good sweetie. Can you do it one more time?

C: [Frowns]

P: And remember your pinky and stay by the bridge. Remember the bridge?
What he (Teacher) said. Okay, go.

C: [Child goes off task by whispering to Parent]

P: Okay!

C: [Gets into playing position and performs *Minuet 3* with incorrect intonation]

P: Very good sweetie! [Claps]

C: [Bows]

The next task is to sing, follow the notation, and then play *The Happy Farmer*. The parent does give specific feedback to sing louder and watch the notes. When the child performs the piece on the violin, again the parent is able to identify the tempo as too fast and tells the child to slow down. The parent also gives a directive to move the bow to the bridge.

P: Slow down please.

C: [Keeps playing]

P: Bridge, Bridge!

C: [Stops to listen to parent, then goes on playing the piece]

P: Very good. Can we do it again please?

C: [About to take a bow, then stops and frowns at Parent]

The second time the child plays through the piece, the parent does ask the child to slow down the tempo. At the end of the performance, the parent compliments the child's dynamics and then asks the child to perform the piece again at a slower tempo. The child complies but becomes lost during the third performance. The parent acknowledges the child's difficulty, but is unable to assist with the note names. The child restarts *The Happy Farmer* and is able to remember the notes. The parent points out the child's

posture during the performance and the child quickly corrects herself as instructed. The performance ends with the parent clapping and the child bows in response.

The practice moves on to listening, singing, and then playing *Gavotte*. The instructions from the parent are read from the notes taken during the lesson.

P: Start two...

C: Can we do it two times?

P: Wait, wait, wait. Start two, eight times. Really thoughtfully.

C: [Play passage eight times with incorrect intonation]

P: Okay, first two lines, five times.

C: [Looks at parent]

P: Come on sweetie.

C: [Smiles and gets into playing position. Plays the first line]

P: Start three, seven times. Really thoughtfully. Can you do that please?

C: So wait. After we do everything we have to do, we...

P: You can play the whole thing.

C: Once?

P: Okay, once.

C: [Child trips, giggles, and pushes something on the floor with her foot]

P: Three times.

C: [Plays the passage three times]

P: That's it?

C: [Nods "yes"]

P: Are you sure?

C: [Nods "yes"]

P: I don't know about that...

The parent continues down the list of passages from *Gavotte* and states the number of repetitions assigned for each. The child performs the correct number of repetitions, but with incorrect intonation. The last task is to perform the entire piece. The parent asks the child to go through the music and point to indicate her understanding of the sequence of sections and repeats. The child quickly goes through the music. The parent tells the child to slow down and to remember the repeats within the music. After the child finishes going through the music, the parent asks her to play the entire *Gavotte*.

P: Okay. Please play what you just said. What you would be playing.

C: [Adjusting the music stand. Taking a while to adjust the stand]

P: Just play please.

C: [Plays through *Gavotte* with the correct repeats within the music.
Several notes are performed with incorrect intonation]

P: Very good sweetie! [Claps]

Practice ends.

(4B) P5 post-course video

Lesson length: 00:15:19

Total pieces and exercises practiced: 6

P: Parent

C: Child

The parent tells the child that the recording has started and to play *Tonalization*. The child rubs her eyes and moves very slowly to start practice. She still gets into playing position and performs *Tonalization*. When the child finishes with the warm up task, the parent moves on to the next assignment of *Chorus*. The parent reads from her lesson notes and directs the child to play the piece three times as assigned. The child plays *Chorus* with some incorrect intonation and without the bow circles indicated in the music. The parent addresses the bow lifts specifically

P: Okay, so you're staying really good into the bridge. Can you lift your bow, your violin a little bit please?

C: [Leans on wall and just looks at parent]

P: And that was a good fix. Can you please remember to lift your bow when you need to? Okay. Can you get started please? Good posture please. Look at your pinky.

C: [Playing *Chorus*. Child suddenly stops playing and rubs her eye.]

P: What happened? Okay. [Child still rubbing eye.] Can you start again please? Thank you.

C: [Playing *Chorus* with correct bow lifts.]

P: Alright [child's name], I would say your fingers have not flying as much. Very good! One more time please? [Child makes a face] Good job. [Child frowns at Mother]

The camera is suddenly stopped, perhaps to have a conversation with the child. When the camera records again, the child appears more compliant but is still leaning against the wall and rubbing her eyes.

P: Go.

C: [Playing *Chorus*, a few glares are directed to Parent]

P: Very good sweetie [In a positive voice]. Okay, can we do sight reading, please?

C: I want to do *Musette* please.

The parent agrees to change the task to *Musette* and before the child gets into playing position, a die is thrown to determine the number of repetitions. The child is fascinated by the die, but realizes she is being asked to perform the entire piece four times. The child frowns, but goes to playing position and performs the piece. When the child reaches the third line of the piece, she has difficulty and stumbles. The parent compliments the child for her effort and asks for only the third line. After the child plays the third line, the parent asks for the child to repeat the third line. The child plays the third line at a faster tempo, but is quickly told by the parent to slow down the tempo. The child slows down the tempo but continues beyond the third line to the end of the piece. The parent does not realize the child has lengthened the task and simply asks for a third repetition of line three.

P: Okay. Can we do line three again, one time, before we do it again, please?

C: [child does not play]

P: Line three please [with a stern tone].

C: [Playing from line three to the end of the piece. For the last note, the bow gets stuck under the strings.]

P: Ow! Good long bows baby. [Child leaves the screen.] Can you do it?
[Camera is stopped and then begins recording again] Is it recording?

C: [Playing only line three of *Musette*]

P: The whole thing.

C: [Playing whole *Musette*]

P: Good sweetie. Every time it sounds a little better.

C: [Child smiles]

P: That's very good. Okay, I need you to do a *Sliding Scale*. *Sliding Scale*, please.

The sliding scale uses only the first finger throughout the *Scale* while staying on the same string, A-string. The child plays through the *A Major Scale*, using the correct fingering and plays on the correct string, but the notes are incorrect. The parent seems to notice something is wrong and asks the child to perform the *A Major Scale* for a second time. The child plays again with the correct fingering and string, but again with incorrect notes. The parent moves on to *Scales and Arpeggios* by naming a *Scale* and the child immediately performs. The parent asked for the following scales and corresponding arpeggios, *A Major*, *F Major*, *G Major two octaves*, *D Major*, and *C Major*. There were incorrect notes in each scale, but the parent did not address the notes or give feedback between each scale.

The parent moves on to note-reading. The parent asks the child to clap through rhythm lesson number seventeen and then verbalize the counting syllables as she plays on the violin. The child claps without problems, but when she starts to play the violin, she becomes disoriented and unable to play the rhythms on the violin. The parent suggests using words with syllables that align with the rhythm on the page. The child's performance of the task becomes easier and accurate compared to using a traditional counting system at the same time as playing the violin.

P: I told you, pepperoni pizza. That's easier.

C: [Playing while singing “pepperoni pizza”. When finishes, looks at parent and smiles.]

P: Good. Continue.

C: [Frowns. Then gets into playing position and performs while singing “pepperoni pizza”.]

P: Is that it?

The parent moves on to the next line of the lesson that involves changing notes and rhythms. The child is to play and sing the note names at the same time.

C: [Plays the next line on the violin while singing note names. The child plays the same note with the same rhythm.]

P: Are you playing the right rhythm?

C: I can’t.

P: Why not?

C: It’s hard to.

P: Okay, then just say the notes.

C: [Playing while singing notes]

P: Okay, then just play it. The last thing is just play it. Okay. Good posture princess.

C: [Playing through the lesson, but seems lost. Child looks away from music and it is unclear if she is playing what is on the musical page or if she is improvising]

[Child bows to the parent]

The practice ends.

5. Descriptive Analysis of Practice Session for P6

(5A) P6 pre-course video

Lesson length: 00:06:04

Total pieces and exercises practiced: 2

P: Parent

P2: Second Parent

C: Child

The lesson begins with the child already practicing a line from the note reading book *I Can Read Music*. The child plays through the exercise once and goes opens another book. The parent stops the child from moving to another task by asking what she had just played and what the lesson notes say about the note reading task. The child reads the lesson notes and tells the parent that she is supposed to perform the task with a metronome. The child opens the *I Can Read Music* book again, gets her metronome, turns on the metronome and sings the beats.

C: [Opens *I Can Read Music* again and gets a metronome. Starts metronome]

One, two, three, one, two, three.

[Plays five notes and stops. Adjusts the metronome] Five beats per measure, so that would be... [Plays five notes again and stops. Plays five notes again and stops]

P: Is that too fast? Does it tell you on there what to put the metronome on?

C: No. [Adjusts metronome again. Plays five notes and stops. Adjusts metronome again]

P: Can I see the notes?

C: Yes. [Starts metronome. Gives parent the lesson notes. Plays five notes and stops.]

P: Oh, okay. You're supposed to do it 72.

C: Oh.

P: Then 90, then 110. It was up on your sister's side.

C: Oh. [Plays five notes and stops. Repeats this process four times and then finally goes on. Stops and sighs in frustration]

P: It's alright. So...

C: [Plays with difficulty]

P: [Patting to the beat]

C: [Playing] I can't do it.

P: [Patting to the beat]

C: [Attempts to play again, but stops after a few notes. Rubs eye in frustration. Plays again with difficulty] I can't do it.

P: Okay, let's turn off the metronome and just try and play through the music without using the metronome.

C: [Shuts off metronome. Plays further without the metronome, but the rhythm is not steady]

P: And now do you want to try it again with the metronome?

C: Wait. [Starts metronome. Plays with the metronome, but has difficulty]

P: [Patting to the beat]

C: [Stops. Gives parent a frustrated look]

P: Does this help?

C: [Turns away. Shuts off metronome]

P: Do you want to try it slower?

C: [Child takes out next book. Opens book to *Humoresque*. Mumbles something inaudible]

The child wants to move on to the next task of playing *Humoresque*. The parent reads the instructions from the lesson notes. The child begins to play the piece, but then stops. She then begins to read the music and hum along. The father then calls out to the child saying she has more work to do. Both the child and mother do not react to the father's comment. After a few more moments of the child reading and humming, the mother stops the video.

End of practice

(5B) P6 post-course video

Lesson length: 00:14:10

Total pieces and exercises practiced: 4

P: Parent

C: Child

C2: Sibling

The child is close to the doorway of the kitchen. The parent is close to the child, and listening but is preparing dinner at the same time. The practice starts with the child arranging her books in the order she will practice as she whistles *Chorus from Judas Maccabeus*. After opening her book, she proceeds to perform her warm up piece, *Chorus from Judas Maccabeus*. After her performance, the child asks for her mother's opinion.

C: [Whistling. Playing *Chorus from Judas Maccabeus*] Did you like that?

P: Yeah, I did. How did you think it...did you use the dynamics?

C: I started to, later.

P: Okay.

C: [Playing *Chorus from Judas Maccabeus*]

The child added the indicated dynamics contrast towards the end of the piece. The parent gave general positive feedback on the performance. The child then wanted to note-read with her sibling. The sibling did not want to play, so the parent asked the child to practice on her own. The child played from the *I Can Read Music* book with a steady tempo. The child asked the parent again for her opinion on the performance. The Mother made general positive comment and then asked the child what she thought of the performance.

C: I know that. [Playing *I Can Read Music*]

P: That's awesome. That sounded really nice.

C: Thank you.

P: What did you think?

C2: I thought that was pretty good.

P: Did you want to do it with the metronome?

C: No. [Playing] That line reminds me of *The Sound of Music* for some reason.

P: *The Sound of Music*?

C: Yeah. [Singing] Yeah, that part.

The child walks off, but the parent brought her back to the practice session. The child moved on to *Humoresque*. The child began the performance from the third line of the piece instead of the beginning. As soon as the piece ended, the child immediately started three repetitions of the ending.

C: Yeah.

[Plays the piece starting on the third line, not the beginning] [After finishing, the child works on the ending by repeating three times]

[Whistles the ending]

Did you like that?

P: Yeah.

C: [Waits a few moments for instructions]

P: Can you practice it two to three times?

C: Fine.

The child played a total of five repetitions. The child recognized the first and fourth repetition as a poor performance and did not count the performances. After completing her five good repetitions she described her playing.

C: [Plays a different ending. First repetition is not played well. Child recognizes the errors and does not count the repetition]

[Second and third repetitions went well]

[Fourth does not go well and child does not count the repetition]

[Fifth repetition performs well]

I got good with my bow not moving too fast for the, I mean not moving my bow really fast. Just moving it regular speed while my fingers go fast.

P: Yeah, oh good!

The child goes off task by asking the mother a question about the recording. The parent quickly answers the child's question and gets back to the practice. The parent comes closer to the child as she plays the ending again.

P: That sounded good!

C: Thank you.

P: Did you think it did?

C: Yeah.

P: So can you play the whole song? And put those parts in with it?

C: Mmmm hmmm, fine.

P: Oh, come on.

C: Ugh. Do I have to do the repeats?

P: No.

C: Good. [Playing *Humoresque*] [Some errors and stumbles]

P: That sounded good Aubrey!

C: I thought I kind of messed up a bit.

P: Well, how about the dynamics?

C: I did the dynamics.

P: Okay, where did you mess up?

C: Well, I did in *The Cat's Meow*.

P: Then practice the last part five times.

C: But I already did.

P: No.

The child performs *The Cat's Meow*, which refers to one of the cadences. Focusing on the quality of the performances, the child didn't realize she performed seven repetitions.

C: [Playing *The Cat's Meow* seven times]

I can't remember, was that five times?

P: Uhhh, I wasn't counting.

C: I think so. [Playing the ending of piece five times] Was that good?

P: Yeah.

C: Okay, now I'm going to be going to *Orchestra*.

The video cuts off, but the parent explained later that the child played through one orchestra piece and then ended the practice.

6. Descriptive Analysis of Practice Session for P7

(6A) P7 pre-course video

Lesson length: 35:51

Total pieces and exercises practiced: 4

P: Parent

P2: Second Parent

C: Child

The lesson begins with the child already with the violin and bow in her hands. The parent asks to check the position of the violin sponge that is attached to the violin with rubber bands. The purpose of the sponge is to help the child hold the instrument on her shoulder.

P: Can I check your sponge and make sure it's in the right place?

C: It is, I know.

P: It's kind of sticking out in the back. Can I fix it?

C: [Looks at violin sponge and turns away from parent to adjust the sponge]

I'll fix it. Because I know what it's doing.

P: You do?

C: There we go.

P: You got it? Okay, that sounds good. Alright, that's good.

The child gets into playing position and waits nine seconds in silence for instructions from the parent. The child begins to play the A string without any particular rhythm. The parent finally asks the child what the first thing she wants to perform during practice. The child requests *Twinkle* and immediately begins to play. The parent observes the child's posture and moves around to get a better view of the child's left hand position. The child stops playing the piece, then only plays the E string several times as separate notes, and looks at the parent. The parent interprets the actions as an indication that the child has confused the sequence of the piece. The parent says, "Cheese" referring to the second and third line of the piece. The child still seems confused.

P: Is it out of tune?

C: Yes. [Walks over to parent]

P: Mmm. [Plucks E and A strings] Hmm. I'll have to take it to the piano.
Should we take it to the piano?

C: [Nods]

P: Okay.

C: Si, muy bien. [Spanish translation: Yes, very good]

P: Oh, you know what? Your sponge is backwards.

C: [Giggle]

P: [Giggles] There we go. Alright, let's go take it to the piano and tune it. I'll try. I don't know how well I will do, but I'll try.

C: [Child in next room is singing the *Go Tell Aunt Rhody* with finger and note names]

Parent and child leave the room to check the violin tuning with the piano. Three minutes later, the parent and child re-enter the room to continue the practice. The child goes directly to a chair in the room and sits down. The child remains in the chair, appearing to continue the practice while sitting in the chair. Instead of verbally asking the child to stand, the parent makes grand gestures indicating the child should stand up. The child ignores the parent and begins to play *Twinkle* while sitting in the chair. The parent responds by tickling the child's feet.

P: [Tickles the child's feet until the child gets up]

Stand up on those feet please.

C: [Giggling and stands up]

P: Thank you.

C: [Playing *Twinkle*]

P: [Singing along as child plays]

C: [At the end of the piece, the child keeps repeating the last few notes. Looks at parent]

P: What's wrong? Did you tighten your bow?

[Parent touches bows to check hair]

No you didn't.

C: Yes I did!

P: [Takes the bow and tightens the hairs]

You need a little bit.

[Returns bow to child]

C: Now let's do *Note-Reading*.

P: O-Kee-Doke! [Opens *Note-Reading* book]

Standing next to the child, the parent asks which note-reading exercise to perform. The child selects the third exercise. The parent proceeds to model the exercise by singing syllables and pointing to the music,. The parent realizes she is pointing to the incorrect exercise, and changes to exercise three. The parent quizzes the child on the note names. After going through the note names, the child begins to perform exercise three. The next five minutes includes the child playing and the parent interrupting with unclear comments on the rhythmic performance. The parent seems to be using the syllable "ta" as a reference to quarter note values and "ta-a" as a reference to half note values.

P: Nice tas. Ta ta ta, whoops. Try to make your eyes go to the next line before your bow goes to the next line. Ta ta ta Can you try from there again?

P&C: [Child plays while parent sings and points along the music]

P: Whoops, you did two ta-as.

[Lessons stops for four seconds. Child looks at parent. Parent sighs.]

Are you ready to start again from here, or do you just want to start from the beginning?

C: Start from here. [Middle of page]

P: Okay. Go for it.

C: It's the easy one.

P: Okay. Go for it.

C: [Playing]

P: Oops! They tricked you! That was three tas.

C: [Playing with very tiny bow strokes. Rhythm is not steady.]

P: I love your tiny bows. Do you want to do this one again and see if you can get all of them?

C: Nah.

P: But if we end on perfection then that's a great place to start next time.

C: Okay, okay, alright, alright. This tricks me.

P: But now you're on to them. You're on to them, you can catch them before he tricks you.

C: [Playing with tiny bows but unsteady rhythm]

P: Wait, wait, wait...[Parent points and models rhythm] Ta-a, ta, ta ta, ta-a, ta, ta, ta-a, ta, ta, ta, ta.

[Parent stops pointing the music]

C: [Gets into playing position and is ready to play]

P: So remember, there're three and then the next bowing is going to be a long one the ta-a. [Pauses for a few seconds]

C: [About to play]

P: So instead of doing ta ta ta ta ta-a...don't add an extra one in there, there's only three in a row.

C: [Playing with the very tiny bow strokes]

P: Whoops, what are you doing? What was that? Can we do it together? Those are the rabbit hops. [Parent imitates the sound produced by tiny bow strokes] Mouse hops. That's what they were. Okay, let's try.

While the child is in playing position, the parent places her hand on top of child's bow to guide the length of the bow strokes. The parent begins to go through the reading exercise while singing the rhythm of ta and ta-a. The weight of the bow on the string from both parent and child causes a very scratchy tone. The child pulls away from the parent and exclaims, "That's too scratchy." The parent apologizes and tries to find a solution to the rhythm problem.

P: I know, it's horrible when I help you. I'm sorry. That's because you're beautiful, the little beautiful way you hold it gets messed up when I touch the bow. I'm sorry. Playing with a really bad angle for this. But you get the rhythm! That's the whole point, is for you to get the rhythm. Maybe we can find a better way to get the rhythm?

C: [Begins to look around the room and play around with her bow by swinging it around]

P: Maybe if I tap your foot. Would that help? [Pauses for a few seconds] Or maybe if I do it on your arm first and you follow along with your eyes.

C: [Nods head]

With one hand, the parent holds the child's arm while the second hand rhythmically moves up and down the child's arm to simulate a bow stroke. The parent is also singing the rhythm with the "ta" and "ta-a" syllables. The second parent enters the room and observes the practice. Suddenly, the child turns around and asks the father not to watch. The mother stops the task and calmly asks the child to keep watching the music or the exercise of rhythmically moving up and down the arm is useless. Both parents have a quick off-task conversation and the second parent leaves the room. The parent and child go back to singing and rhythmically moving the parent's hand up and down the child's arm. After singing the page of rhythms, the child gets into playing position to perform the same page on the violin. The parent continues to give information before the child is able to perform.

C: [Gets into playing position]

P: Okay, you'll fix them for me. Okay? Let me see. As long as you get the right number of "ta's" and "ta-ah's" I will not make a fuss.

C: [Playing]

P: 1, 2, 3, 4, 5, 6 "ta's" or two?

C: [Doesn't answer. Plays again]

P: How many “ta’s” are in there?

C: [Doesn’t answer. Plays again]

P: I didn’t mean “ta’s” I meant “ta-ah”.

P & C: [Child plays while parent sings along the numbers] 1, 2, 3... Do you want to count instead of singing three “ta’s”? Maybe that will be easier.

C: [Doesn’t answer. Begins to tap the bow screw on the violin]

P: Instead of saying “ta”, count, and then we’ll say “ta-ah” for these, and then it will be “ta” 1, 2, 3 “ta” 1, 2 “ta”...

C: [Bowing the rhythm on the shoulder]

P: How about if we do that? [Points to music and sings] “Ta” 1, 2, 3...

C: [Drops bow and reaches down to get the bow]

P: [Doesn’t seem to notice the child is getting her bow and not watching]...”ta” 1, 2...

C: [Standing in front of music again]

P: ...1, 2, 3, 4, 5. You try it? This is going to be great for you. [Adjusts violin on the child’s shoulder]

C: My bracelet got stuck too much. But I need to focus on this!

P: Okay, I’ll stop.

C: [Playing]

The child continues to perform as the parent sings the rhythm syllables of “ta” and “ta-a”. The parent continues to give directions and comments as the child performs. At the end of the task, the parent asks the child if counting helps her keep track of the notes. The child doesn’t answer. The parent moves on to the next task with a poke to the child’s stomach. The child laughs.

The next task involves plucking the notes to *Go Tell Aunt Rhody*. The child has the music notes in front of her, but does not look at the page as she plucks through the piece. The placements of the fingers on the violin are incorrect. The parent points to the music as the child performs. The child becomes lost and the parent attempts to help the child by singing the next few notes. The child is still lost and stops plucking. The parent offers to create a finger chart to help the child navigate through the piece. The child quickly agrees to use the fingering chart. The parent tells the child to pluck through *Go Tell Aunt Rhody* again and leaves the room to retrieve paper to create the fingering chart. Alone in the room, the child plucks through *Go Tell Aunt Rhody*. After six seconds of playing, the child struggles with the second line of the piece. The child begins to whimper, but attempts to continue. Again the child struggles, gets frustrated, and leaves the room upset to find her mother. Both the parent and child re-enter to room. The child sits on the floor and the parent asks what is wrong.

P: Oh, Okay.

C: Too much I have to have it.

P: Too much? Well, I don’t think it’s too much. This is a brand new song for you. It’s not too much at all, it’s just right for you to need a chart. Do you

want to do the bowing while I do this? That way it will keep you busy, or do you just want to watch me?

C: Just want to watch.

P: Because we're kind of running out of time. That's why I was thinking that you could do something you already know. Especially since I stopped to figure this out. Okay, that's C sharp. Do you want me to write finger numbers too, because I think you'll be better at telling which finger number that is. Which finger number is C sharp?

The parent and child sit on the floor, working on the chart together. The parent keeps the child engaged by asking questions. Three minutes later, the chart is complete. The parent asks the child to pluck through *Go Tell Aunt Rhody* with the aid of the fingering chart. For two minutes the parent continues to discuss what to play after *Go Tell Aunt Rhody*. The child successfully performs the first two lines of the piece using the fingering chart. The parent praises the child for her success and asks if the chart should be completed. The child agrees and both the parent and child continue to work on the floor to complete the fingering chart. After five minutes, the child plucks *Go Tell Aunt Rhody*. When the child finishes, the parent realizes there is an error on the chart. Instead of fixing the chart, the parent suggests closing the practice with *Song of the Wind*. The parent talks again before the child performs.

C: [Playing *Song of the Wind*]

P: Oops, there was an extra note in there.

C: [Playing open E a couple of times.]

- P: Good.
- C: [Finishes the piece but at a faster tempo]
- P: Good tempo, you had a really good tempo before you started rushing it.
- C: [Playing *Song of the Wind*. Gets stuck in the middle of the piece]
- P: [Adjusts a finger that went off the tape]
- C: [Finishes through the piece with some difficulty. When done, she sniffles and sits in parent's lap]
- P: Oh, there were so many good things in there. You did some. I loved your short bows. And I know you're tired. And that you started off with a really good tempo, I really like the way you were slow and steady. And then in the end when you changed your tempo, but then you started with a faster tempo that was nice and steady too. So you can do one or the other and it would sound great. I really like it when you started to do better about keeping your tempo. Ready to put it up and go take a rest? [Gives kiss on forehead] That was awesome sweetie girl. You know so many songs now. Let's go put it away.
- C: You think it was good enough to go straight to bed?
- P: Go straight to bed. [Takes bow and instrument from child] but first we need to put this in its case.

Practice ends.

(6B) P7 post-course video

Lesson length: 00:29:39

Total pieces and exercises practiced: 8

P: Parent

C: Child

The practice begins with the child already playing the first piece, *Twinkle Variation E*. The parent is sitting directly across from the child at eye level. A woman's hat is visible on a table at the right corner of the screen. When the child finishes the piece, the parent cheers. The child then announces she will play *Twinkle Twinkle Little Star*. At one point, the child seemed like she was going to struggle with a string crossing, but was successful. The parent delivers general positive feedback by saying, "good", while the child is still performing. Almost at the end of the piece, the parent directs the child to, "keep a steady beat", while the child is still playing the piece. When the child finishes the performance, the parent specifically addresses the length of bow used at the end of the piece.

C: [Finishes the performance and smiles]

P: Yaay! Remember what [Teacher's name] said. To draw those notes out. You were doing it. Just at the very end, the last two long notes, you didn't draw them out all the way, but you came close. You came very close.

C: [Looks at the camera and waves. When parent speaks again, the child focuses.]

P: So why don't you do that last one, the last phrase. [Singing the musical phrase] Yeah, do the last bracket. [Referring to the last four notes of the piece]

C: [Singing the phrase while playing]

P: [Sings the last note longer than the child performed. Also uses hand gestures to indicate a longer bow.]

P & C: [Playing while parent taps a steady beat]

P: Yay! You got the whole second beat.

C: [Looks at camera and squeals] Okay!

The parent reminds the child to focus when an assignment is given, but it's okay to look at the camera between the assignments. The parent picks up the woman's hat, holds the hat in front of the child, and tells her to select the next exercise. The child reaches into the hat, pulls out a piece of paper, and reads *Grasshoppers*. The child puts down the bow and uses the left hand fourth finger to pluck strings at different positions of the fingerboard. The child starts in the upper position, which is in the middle of the fingerboard. The left hand motion in upper position looks awkward and the child has difficulty starting the exercise. The parent demonstrates how to place the thumb on the violin neck to make the task easier.

P: [Demonstrates how place the thumb on the violin neck] Remember to plant your thumb and then slide it.

The child adjusts her thumb and performs the task with more ease. The child repeats the exercise nine times, alternating between the G, A, and E strings. Towards the last four repetitions, the child loses focus, plays softer, and no longer moves her hand up and down the fingerboard. The parent intervenes with directives.

P: Give it a nice strong ring. Let's hear it ring. Ring.

C: [Plucks louder]

P: Plant your thumb.

- C: [Successfully moves up and down the fingerboard while playing louder. Does five repetitions]
- P: Yeah. Let's hear the D string. Oh, A string, D string, A string, D string.
- C: [Playing] Give it a nice strong tug. [Very excited and proud of herself]
- P: Yea!
- C: A pull.
- P: And pull, and it sounds, ding! It rings.
- C: [Looking at the camera] Yeah, I like that. Phew!
- P: I like it too.
- C: What's your name?
- P: You're going to be friendly with the camera? [Brings the hat again to the child to select the next task] Get friendly with the camera. Okay. But let's not let the camera distract us. What's next?

The child chooses the task of looking at a picture of good posture for a fourth finger, and then placing her own fourth finger down with good posture, and holding the posture while listening to a recording of *Perpetual Motion*. The parent realizes she did not bring a picture. The parent instructs the child to show the camera a beautiful left hand posture while the parent gets the left hand pictures. The parent leaves the view of the camera and the child shows the camera correct left hand posture. The parent returns with a smart phone and proceeds to look for the photo, but after some time the parent is unable to find the picture. After a few tries and directions from the parent the child holds her left hand, fourth finger, with correct posture. The parent then looks for the recording of

Perpetual Motion on the smart phone. After a few moments, the parent finds the recording and plays the piece while the child holds her fourth finger correctly.

C: [Puts left hand down, but keeps the violin on the shoulder]

I think it was before, way before. A long time ago mom.

[Takes violin off shoulder]

P: Well, we'll have to go from memory. Let's see. Do you remember where to place your fourth finger on E to get, what note is that? Tell me.

C: [Frowns]

P: [Shows the finger and says the note name]

F sharp, G sharp. What's the next one?

C: Mm. No. F sharp, G sharp, then A, then...B?

P: That's it exactly.

C: [Smiles]

P: F sharp, G sharp, A, B.

C: Kitten, kitten, kitten. [Off task]

P: Show me where it goes. Where does your finger go for the ...

C: [Gets into playing position]

It's really hard.

[Stretches her fourth finger]

P: [Stands up] Yeah. Hold it there for me for a second while I play *Perpetual Motion*.

C: *Perpetual Motion*.

The parent looks for the recording of *Perpetual Motion* on the smart phone. After a few moments, the parent finds the recording and asks for good fourth finger posture. The child places her left hand, fourth finger on the fingerboard and plucks the string with her right hand. The sound is dull and short. The parent uses several strategies to help the child become successful.

P: [Plucks the string with the fourth finger two times. The sound is short]

Make it ring. Make it ring.

[Plucks the string two times. The sound is short]

Here, pluck it for me.

[Refers to using right hand to pluck while using left hand fourth finger to control the pitch]

C: [Plucks with the left hand fourth finger]

P: No. Very good using your fourth finger. You're strengthening it. But, what I need you to do is hold it out and make it ring.

C: [Plucking with right hand while holding down the left hand, fourth finger, but still has short sound]

P: [Presses the child's fourth finger into the string] Step on it.

C: Ow.

P: Oo. Sorry.

C: It really hurts.

P: It really hurts. It's so high, you can barely hear it. But it needs to ring so that you can hear it.

C: Look at the finger cuts. [Referring to the dent on finger from pressing down on a string]

P: Ooo finger cuts. I love finger cuts. Okay. [Goes back to smart phone to search for the piece] *Perpetual Motion*. Can you hold that note for me during Perpetual motion?

C: [Gets into playing position and holds down the fourth finger on the string]

P: [Plays recording of *Perpetual Motion*]

C: [Taps on her leg as she holds the fourth finger down during the recording of the piece]

P: Keep your violin...[Points to her own chin, but child is not looking]
Your chin. [Touches child's chin]

C: [Correctly adjusts violin under the chin]

P: This is a double exercise.

[Referring to child's right hand tapping beats on her leg and holding her fourth finger on the violin]

Rhythm and fourth finger.

C: [Starting to get tired and the leg taps are slowing down. Maintains fourth finger posture]

B: [Brother comes into the back of the room and loudly yawns]

P & C: [Ignore brother]

[Recording ends]

P: Phew, those doubles are something else.

C: Can I pluck it and look at my finger cut. [Shows parent indentation on fourth finger from pressing down on a string]

P: Alright. That's awesome. Very good.

[Brings the hat to the child]

Would you like to pull out the next exercise?

The child selects *Song of the Wind* as the next piece. The brother comes in and briefly speaks with the parent. A few instructions are directed to the brother and the parent then refocuses on the child's performance of *Song of the Wind*. The child becomes confused and stops playing the piece.

C: [Becomes confused and stops playing]

I can't remember.

[Sits down]

Oh goodness!

P: You can remember. You'll do it. Close your eyes. [Singing] Just remember how your fingers feel. Okay, stand up and try again,

C: [Stands up]

P: ...remembering your feet position.

C: [Playing but still confused] Can we go back to the beginning?

P: Was it easier to start from the beginning? Okay.

C: [Playing and gets through the section that confused the child earlier]

P: Yay!

The parent suggests a game using plastic monkeys as tokens to track three successful repetitions that demonstrate a steady beat. The parent immediately gives the child the first monkey for the previous performance. During the second performance, the child begins to increase the speed of the beat. The parent stops the performance and asks the child to start over with a steady beat. As the child begins to play the piece, the brother enters and begins to speak to the parent. The parent tells the brother that she will deal with the matter later. The brother leaves and the parent turns to listen to the child play *Song of the Wind* at a very slow tempo. The parent stops the performance and takes time to suggest playing with the recording to help keep the beat steady. The parent realizes she is missing speakers and gets up to retrieve the speakers. The child begins to go off task, but when the parent leaves the room, the child begins to play the piece with a steady beat on her own. The parent comes back with the speakers and compliments the child's performance. The child receives her second plastic monkey. The parent struggles to start the iPod with the recording and goes off task through general talking. The child goes into playing position, waits for the recording, and begins to play with the recording as soon as it starts. At the end of the performance, the parent asks for the last note to be longer.

P: [Demonstrates a longer bow] Can you do that last note one more time?

C: [Plays last note with a longer bow]

P: Let's back it up just a tiny bit.

C: [Playing last note long]

P: Hold on.

C: [Plays last note longer]

P: Nice! You get three monkeys, three monkeys.

C: Three monkeys, three monkeys, three monkeys!

P: Okay. Let's let them dive back into their little pool. [Plastic monkeys go into a plastic container] Alright, and now let's do the next one. [Picks up the hat for the child to choose the next task]

The child selects a paper from the hat and reads the task out loud, "Pluck *Perpetual Motion*." The parent looks for the book and realizes she did not bring it to the practice. The parent gets up and goes to the back of the room to bring the book to the child. The parent goes off task through general talking but refocuses when she sits back down in front of the child. The parent asks the child if she needs a fingering chart to help with the performance of *Perpetual Motion*. The child agrees and performs *Perpetual Motion* while looking at the finger chart. The parent is holding the finger chart up in front of the child. In the middle of the piece, the child stops playing and complains about one of the markings on the fingering chart. The parent looks at the chart and admits her lack of music literacy makes it difficult understand or detect written errors. The musical note in question could be performed as an open string or with a fourth finger. The fingering chart

indicates a fourth finger, but the parent does not realize the finger number is correct. After a few moments of trying to figure out what is wrong, the parent determines the note should be plucked as an open string.

P: Is it fourth finger on E?

C: Yeah.

P: I don't think so. I think that might be...[Looking through music book for the piece] alright, well, this is where your mother's musical illiteracy becomes a handicap. Okay. [Singing]

B: [Making sounds in the background]

P & C: [Ignore brother]

P: That, what note is that? Remember?

C: [Frowns]

P: It's open E.

C: Oh, no.

P: It's open E. So you were right. I don't know why she put a four there. I don't think that was 4.

The child performs the first line of *Perpetual Motion* while looking at the fingering chart. The child earns a plastic monkey for every successful performance of the first line. The child willingly and quickly performs the task with monkeys. After the four monkeys

are earned, the child drops the plastic monkeys into a plastic container. The next task the child selects from the hat is a *Bowing Exercise*.

P: Okay, so at the frog, you go up and at the tip, you go down. Bite the string.
[Demonstrates with her arms and hands how the bow stroke should appear during the task]

C: [Sets the bow on the E string, near the frog. Makes an upward motion and catches the frog on the e string]

P: Yay! That really bit the string, boy!

After a successful trial of the *Bowing Exercise*, the parent suggests they create a shape with toy diamonds for every correct repetition. The shape will be created behind the child's back and will be revealed at the end of the repetitions. Throughout the repetitions, the parent gives clear directives and immediate specific feedback following student performance.

C: [Sets the bow on the E string, near the frog. Makes an upward motion and catches the frog on the e string]

No.

[Resets the bow on the E string, near the frog. Makes an upward motion without catching the frog on the e string]

P: Tip down.

C: [Sets the bow on the e string near the tip. Makes an upward motion. The sound is very soft]

P: Bite the string and go down at the tip.

C: [Resets the bow on the e string near the tip. Makes an upward motion]

P: Good. Now swing it around and do the frog. [Parent looks away to set the diamond within the pattern she is making behind the child]

C: [Sets the bow on the E string, near the frog. Makes an upward motion. Then sets the bow at the tip. Makes an upward motion]

P: Down tip. Good biting. But you're going in the wrong direction. Down tip.

C: [Sets the bow on the e string near the tip. Makes an upward motion]

P: Down, down, that was up.

C: [Screams]

P: I know, it's counter-intuitive. You'll get used to it.

C: [Sets the bow on the e string near the tip. Changes this time to a downward motion]

P: Yeah!

C: I'm going to practice that one, so... [Sets the bow on the e string near the tip. Makes a downward motion]

P: Up, up, down, down is right.

C: [Sets the bow on the e string near the tip. Makes a downward motion]

P: Now I'm getting mixed up. Up frog.

C: [Sets the bow on the e string near the tip. Makes a downward motion]

P: Down tip. Okay.

C: [Sets the bow on the e string near the tip. Makes a downward motion]

P: Now down tip.

C: [Sets the bow on the e string near the tip. Makes a downward motion]

P: Yeah!

C: [Sets the bow at tip, then frog, and once again at tip. Performing the task correctly]

P: Mm-hmm. Two more.

C: [Sets bow at the tip but makes an upward motion. She catches the mistake]
Oh! [Sets bow at the tip and makes a downward motion]

P: Yay!

C: [Sets bow at frog and correctly makes a downward motion]

P: You have one more diamond left.

C: [Correctly plays at the tip]

P: Do one sequence and then you'll be done.

C: [Plays at the frog. Performed the correct direction but the bow wrist was stiff]

P: Remember to use your wrist. [Demonstrates a loose wrist]

C: [Plays at tip in the wrong direction. Catches her mistake]

Oh!

[Performs the task at the tip again with the correct direction]

P: Okay. That's good. What did I make? [Referring to her diamond shape pattern]

C: Um...a flower!

P: Yay! Flowers. See, each one of those representing a little bit of work on your part and all together, it makes a flower.

The child asks to make up her own game. She sings a math problem and imitates the pitches on the violin. The parent indulges the child and allows her to play the game. The child's ability to match her own pitch on the violin is remarkable.

The practice ends.

7. Descriptive Analysis of Practice Session for P8

(7A) P8 pre-course practice video

Lesson length: 00:03.57

Total pieces and exercises practiced: 1

P: Parent

C: Child

The lesson begins with the parent standing in front of the child with his own violin in hand. Only the parent bows and asks the child to play *Andantino*. As the child plays through *Andantino*, the parent observes and makes musical gestures as if conducting the child. When the child finishes the performance, the parent asks the child what she thought of her performance.

P: What do you think?

C: Well, at the beginning it was scratchy.

P: Well, it was scratchy, that's ok.

C: And then, at this part [plays the violin] I think my "D" wasn't in tune.

P: Good. I think your violin may be a little out of tune.

Both parent and child take a moment to tune both instruments. The child is tuning the instrument on her own as the parent watches the parent demonstrates how to tune two strings at a time and the child imitates. The parent provided some feedback as to whether the strings were in tune, but never physically tuned the instrument. The parent suggests that the focus of the session should be on tone. The parent mentions that the violin is new and may be the reason for the incorrect intonation and lack of a bigger tone.

P: [Plays *Andantino*]

C: [Smiles as she listens to her father, then interrupts]

Dad, you just played the ending.

P: Huh? Really:

C: Ya.

P: What was not right?

C: OK. In the beginning you actually did this [Plays violin]

P: I know, I know. So how should it go? OK? Should it be like [Plays violin].
No break there?

C: No break there.

P: Ah! My bad.

C: You thought I was making the mistake?

P: No, I just don't have a good memory. I just don't have a good memory of that music. Yes, we should probably go [talking to other parent].

The practice ends.

(7B) P8 post-course

Lesson length: 00:11:55

Total pieces and exercises practiced: 4

P: Parent

P2: Second Parent

C: Child

The video begins with the child already playing through *Long Long Ago* and the parent is kneeling at eye level in front of the child. When the child finishes the performance, the parent asks if the child realized she made one mistake. The interaction between the parent and child has a silly tone, but is related to the task. The parent then suggests they work on a small section of *Etude*. The parent threw a die to determine the number of repetitions. Both parent and child are laughing as the dice is thrown. The child requests to throw the die again and add the two numbers. The parent complies.

C: [Laughing] I want to do plus

P: Plus? Ok. [Shaking hands again and child blows air at parent's hands for good luck]

P: [Says something in native language]

C: Six.

P: [Says something else in native language]

C: It must be correct.

P: Ya.

C: [Plays excerpt, but tries four times to find the correct intonation]

P: Ya. You may begin.

C: [Plays the excerpt but accidentally plays a different piece]

P: So, do you want to do the *Etude* part or do you want to do that [singing]

C: *Etude*

P: Let's do that.

C: [Plays excerpt with incorrect intonation]

P: [Makes a negative sound]

C: [Grins and performs the excerpt for a second time, still incorrect intonation]

[Performs excerpt a third time, much better intonation]

P: Close

C: [Performs the excerpt a fourth time. One note, fourth finger, with incorrect intonation]

[Performs the excerpt a fifth time. Correct intonation]

P: So number four [referring to finger] was too far the last time.

C: [Performs the excerpt a sixth time]

The child reaches thirty repetitions without any resistance. The parent did offer feedback related to the fourth finger and directed the child to slow down when the tempo became too fast.

The parent requested another small section of *Etude* and uses the same process with the die. The parent says the number six in his native language. This sparks a short conversation related to saying the numbers in the parent's native language. The child requests to double the repetitions to twelve.

C: [Plays ten repetitions in a row]

P: Slow down

C: [Plays five more repetitions at a slower tempo]

P: Not so airy

C: [Plays two more repetitions]

P: Ya, sorry, it's the...

C: The two! [Referring to her intonation with second finger]

P: Ya. It's shady.

C: [Plays excerpt slower with an accurate second finger]

P: Nothing shady about that.

C: [Plays excerpt with an accurate second finger]

P: Nothing shady about that.

C: [Plays excerpt with an accurate second finger]

P: It's not bad.

C: [Plays excerpt with an accurate second finger]

P: [Sings a cadence. Gives a silly laugh]

C: [Smiles]

The parent requests the piece *Etude* from the beginning to the section the child had practiced. The child walks over to the music, but then turns away from the music and performs by memory. The performance included incorrect intonation with the fourth finger, but correct intonation with the second finger. The parent praises the performance and quickly points out the fourth finger mistake. The second parent, the mother, has been silently observing the practice. The mother points out that the child made a face while playing the fourth finger incorrectly. The father praises the child again for knowing what she had performed incorrectly.

P: Ho, ho, ho, ho!

C: [Smiles]

P: There was just one moment when you didn't...right?

C: [Makes a facial gesture]

P2: When you look at Dada.

P: Oh ya, she knows. She knows everything. [Silly Yell]

C: I know every single note, by heart.

P: You know it by heart?

C: [Confidently nods “yes”]

P2: Okay, show us.

The child performs *Etude* in its entirety. She did struggle towards the end of the piece and the father sang along to help the child get through the passage. When the child finished the performance, the father explained the fingering and notes for the ending of the piece. The child seemed a little upset with her stumble at the end of the piece. The mother reminded the child that *Etude* is a new piece and it is ok to make mistakes. The child accepted the mother’s remarks and requested to practice smaller selections. The father was about to comply but then asked if they could practice something else so the video would reflect an exercise the father had learned from the parent course. Unfortunately, the child became aware of the video camera and refused to continue the practice.

The practice ended.

8. Descriptive Analysis of Practice Session for P9

(8A) P9 pre- parent course practice session video

Lesson length 00:08:27

Total pieces and exercises practiced: 4

P: Parent

C: Child

As the parent sets up the camera, the child takes a bow alone. The parent tells the child that they need to bow together. The parent moves to sit across from the child and both take a bow together. The child gets into playing position and adjusts posture when the parent points to the wrist, arm, or feet placement. The parent checks all aspects of the child's posture to be sure everything is relaxed and balanced. The parent gives the child the choice to select the first warm up piece. The child begins to play, but the parent interrupts.

P: Wait, tell me

C: [Starts Playing]

P: Tell me.

C: *Long, Long Ago.*

P: Oh, *Long, Long Ago.*

C: [Playing *Perpetual Motion*]

P: That's not *Long, Long Ago.*

C: What is it?

P: That's *Perpetual Motion* slow.

C: But I forgot.

P: Okay, it goes like this. [Singing *Long, long ago* and imitating bow strokes with right arm].

C: No, that's, I need to do the...I need to know the...

P: Oh, the notes? [Singing A, A, B, C].

C: [Playing]

The child struggled through the beginning of the piece. The parent allowed him to keep trying different notes in hopes he would figure out the beginning of the piece. After three unsuccessful tries, the parent intervened but addressed the bow stroke instead of the notes. The parent explains and demonstrates through singing that the bow stroke is longer and connected. The child begins the piece again with longer and connected bow strokes. Occasionally, the parent would simulate the fingering with the left hand to guide the child through sections. Still stumbling, the child did have more success getting through the piece. The parent praised the child for getting through the piece and acknowledged *Long Long Ago* as a difficult warm up.

The child requests *French Folk Song* as the next warm up piece. The parent agrees to the piece selection and states the goal as getting through the piece without any hesitations or stops. The child successfully performed the pieces without any hesitations or stops. Instead of mentioning the completed goal, the parent gives specific negative feedback regarding the left hand finger shape. The room suddenly becomes noisy and the parent pauses the practice and shuts the door. The child plays *Perpetual Motion* as the parent shuts the door. When the parent returns, they move on to *Perpetual Motion*.

The parent asks the child to perform *Perpetual Motion with Singles* and then play *Perpetual Motion* with the *Doubles Variation*. The child begins to play the *Doubles* as the parent gives instructions. The parent stops the child by removing the bow from the string, but the parent is distracted and refers to *Doubles* instead of *Singles*. The child seems very

impatient with the parent's instructions and wants to just play the piece. The *Doubles* task seems to be unfamiliar to the child. The parent reviews instructions for playing the *Doubles* by asking questions and modeling how the piece will sound. The child begins to play very slowly through the beginning of *Perpetual Motion with Doubles*. During the performance, the parent often says, "Nice".

P: To remember that there is double on every note, right?

C: [Doesn't answer the question. Begins to play.]

P: Nice. [Child still playing]

C: [Playing]

P: Nice.

C: [Playing]

P: Nice, yes! One more note, yes.

C: [Playing]

P: Oops.

C: [Stops playing]

P: Did I get to say double on both notes? Start with the third finger. [Singing "Double, Double" and modeling with left hand fingers]

C: [Continues playing]

P: Oop.

C: [Child stops playing]

P: You know, give me an E.

C: [Continues playing but is pausing between each note]

The child struggles through the rest of the piece and the parent attempts to prompt each note. This approach slows down the pacing of the practice, resulting in the child getting frustrated. The parent recognizes the frustration and changes the task to playing *Perpetual Motion with Singles*. The child is very successful in the performance. The video suddenly stops. Later the parent explained the battery had ended, but the practice had stopped after the child performed *Perpetual Motion with Singles*.

(8B) P9 post-course

Lesson length: 00:12:58

Total pieces and exercises practiced: 3

P: Parent

C: Child

Sitting in a chair across from the child, the parent begins by requesting *Allegro* as a warm up piece. As the child is performing the piece, the parent is observing and occasionally models fingering for the next section to help the child get through the piece. At the beginning of the performance, the child played an incorrect second finger placement. Towards the end of the piece, the child did adjust the second finger correctly. After the performance of the piece, the parent gave specific positive feedback and helped the child improve the quality of this section of the piece.

P: Ooh, you made it!

C: It's hard to remember that.

P: I know, your brain is waking up.

C: But I like it. I got better at this part.

[Plays the first line of *Allegro*]

P: You're right and you know one thing that got better specifically was your two finger got higher 'cause in this song, it's high twos, right?

C: Uh-huh.

P: Can you play for me that part that goes, [Sings the part the child needs to play and models the fingering on the left hand]

C: [Plays]

P: Try playing it with a light, dancy quality that lets me know you know the notes. [Sings and models fingers in the way she would like to hear the child perform]

C: [Plays while parent is still talking and modeling]

[Plays and matches the tone the parent modeled]

P: Yeah, so now make sure your fingers don't get behind your bow.

C: [Playing]

P: [Sigh] That was lovely. Okay. One thing that we need to do. Even though you are forgetting a little bit, is play *Minuet 1*, so you don't forget it.

The child performs *Minuet 1* but begins to stumble and forget the organization of the piece. The parent would interject with modeling, fingerings and directives to help the child.

P: That's actually 4, 2, do you remember that part?

C: [Playing correctly]

P: Yeah.

C: [Playing with some difficulty but figures out the sequence]

P: Good.

C: [Playing] [Starts to get lost]

P: Three [Models third finger on left hand]

After the child's performance, the parent praised the child for getting through the piece. The parent tells the child to practice a one specific section of the piece and the number of repetitions will be determined by rolling a die on a nearby table. The parent stops the child from eagerly playing before rolling the dice. After rolling the number three on the die, the parent reminds the child to check posture before playing. The child begins to play while the parent is still giving instructions. The parent raises her arms to stop the child and states the goal as keeping the bow strokes coordinated with the speed as the fingers. The child performs three repetitions and receives feedback from the parent after each performance.

C: [Playing selection from *Minuet 1* for repetitions]

P: That was great one. That was good intonation and your bow did not get ahead of your fingers.

C: [Playing for the second time]

P: Very nice. Your bow did not get ahead of your fingers. Do it again.

[Voices in the background, but child is not distracted]

C: [Playing for a third time]

P: I'd like you to do that one more time and here's the thing...

C: [Starts to play]

P: Ah!

C: [Stops playing]

P: On that last bit you're giving me, which is bonus...

P: It's the high 2. Okay?

C: [Playing with a corrected "high 2"]

P: Thank you for that high 2. That was great. Okay. I'm glad you haven't forgotten the *Minuet 1*. We need to work on our past songs so we aren't forgetting them. Okay?

The next task was to work on the child's piece for an upcoming recital. The parent begins to ask the child what to think about before playing the piece, *Minuet 2*. The child doesn't answer and begins to play. The parent immediately stops the child.

P: Wait. What are you going to think about when you're doing your performance piece?

C: Um, crescendo.

P: Crescendos.

C: That.

P: Gestures?

C: Yeah.

P: Echoes? Do you know where the echoes are?

C: [Playing the part that is an echo]

P: Yeah, that's one.

C: Okay.

C: [Playing section with dynamics]

P: Yeah. Okay. I think you're ready to do it. Do you want to bow first so it's like a performance?

C: [Bows]

P: [Claps] You're going to be amazing!

C: [Playing *Minuet 2*]

P: Good. Don't repeat. Good, good, good. There were a lot of wonderful things you were doing there. Let's practice this one, little chunk that was giving you trouble today that doesn't usually give you trouble, this part.

The parent takes the child's violin and bow to demonstrate a selection that needs work. The child points out that the parent is confused and playing the wrong piece. The parent then demonstrates the correct piece. The child is standing on one foot and watching the parent.

C: [Watching parent while standing on one foot]

P: So, it's really on the fourth finger, okay? And one thing I noticed is your 2 was not low enough, that kind of—you know. When your 2's not low enough, it makes the listener feel like, ooh, but you were just getting tripped up, you know?

[Plays and models the section to practice]

So don't get tripped up and make your 2 low.

The child requests to do the repetitions while standing on one foot. The parent tells the child to play the repetitions while standing on both feet and then he may perform standing on only one foot. The child begins to play, but the parent tells him to wait for the roll of the die. The parent rolls the number five, the child begins the repetitions, and the parent provides feedback after each repetition.

C: [Playing]

P: Good job. [Lifts one finger to represent the first time]

C: And I did it on one foot.

P: Okay, don't do that again, but keep your 2 low on the A, or else I'm going to go like this. [Makes a silly face]

C: [Playing]

P: [Lifts two fingers]

C: [Starts to play]

P: Wait. That was a decent low 2, but of course you flubbed your bow a little bit.

C: [Playing]

P: [Lifts three fingers]

Is that the lowest 2 you can possibly make? Come on.

C: [Playing]

P: [Moves closer to get a better view of the child's fingers]

C: That was low.

P: [Lifts four fingers]

That was decent, decently low.

C: [Playing]

P: 4, 5, that was 5.

C: I'm putting it this low.

P: Yeah, I'm wondering what's wrong with your—hold on.

[Parent takes child's violin to play the passage]

I think your first finger gets too low also. Anyway, are you wanting to play the whole song on one foot? Is that what you're wanting to do?

C: Yeah.

The child performs *Minuet 2* in its entirety while standing on one foot. At times he would lose balance, but continued to perform without stopping. In the middle of the piece, the parent told the child several times to switch feet. The child enjoyed the game and the quality of the intonation and tone improved.

P: Come here, you ridiculous person. Hey listen, aside from the ridiculous hopping about, standing on one foot did some interesting things to your playing. Do you know what they did?

C: What?

P: They made you move a little more quickly, a little more dancy. It was quite beautiful. There were parts of it...

C: Except for at the end.

The lesson ends with a bow and the parent thanks the child for a good practice.

9. Descriptive Analysis of Practice Session for P10

(9A) P10 pre-course video

Lesson length: 00:15:15

Total pieces and exercises practiced: 10

P: Parent

C: Child

OB: Older Brother

The video begins with a positive prompt from the parent to start the practice. The child responds with a bow.

P: Wow I liked your bow. Let's start with a warm up song. Let's do *Monkey Song*, first on E, then on A and then let's do it on D. Have you done that with [Says Teacher's name]

OB: [in the background] No, not yet.

C: No, but I can.

P: Okay. Alright, well we'll try it just to see what happens.

The child gets ready to play, but right before playing the first note, the mother points out that the child's feet are not in the proper playing position. The child corrects her foot position and the parent says, "Good job." The older brother walks through the practice session and says to his sister, "It's going really well."

The child is slightly distracted by the brother but focuses again when the parent prompts her to start the piece. The child plays random notes on the instrument and then admits that she cannot remember the rhythm to *Monkey Song*. The parent quickly models the rhythm and pitches by singing *Monkey Song*. The child begins to play *Monkey Song on A*, while the parent is still modeling. Mother stops singing and listens to child play. The child goes straight from *Monkey Song on A*, to *Monkey Song on E*. In the middle of the performance the parent says:

P: Oops. You switched to *Twinkle*. That's okay.

OB: No she didn't

P: She didn't?

C: [While staring at parent, child plays the rest of *Monkey Song on E*, pauses and then goes on to *Monkey Song on D*]

P: [While child is playing] Alright, [child's name], I like that you weren't looking.

C: [Playing *Monkey Song on D*, but plays with a scratchy tone and fingers are not on the finger tapes]

P: Good work, Miss [child's name]. Alright, let's do the review piece.

Child immediately goes off task by playing different sounds and rhythms on her violin. In an attempt to bring the child back into focus, the parent asks for a review piece. The child continues to go off task and the parent again attempts to gain the child's attention by praising her improvisation on the violin. The child still continues to be off task and the mother then requests she play a *Twinkle* variation.

P: Let's do a *Twinkle*. You can pick any *Twinkle* you want. What *Twinkle* would you like to do?

The child immediately begins to play *Twinkle Variation A*. The child loses control of the bow as it slides back and forth between the fingerboard and bridge. The child also gets confused with the order of notes in the piece and eventually stops playing.

P: Did we get confused? I think we got confused with pan, queso, queso pan.

C: Yeah.

P: It's easy to get confused. Do you want to try it again? I like that you were trying not to look at...

C: [Begins to play as parent is speaking]

P: ...your fingers. [Child still playing] Remember heavy head...

P: Good. [Child still playing]

P: Whoops! You're starting on an up bow. [Child stops playing] Doesn't it start on a down bow?

OB: Yeah.

P: [Parent models the next note and rhythm by singing]

C: [Child picks up where she left off and starts with a down bow]

P: Good.

C: [Child hesitates]

P: 1, 2, 3. [Referring to the fingers]

C: [Child complies and continues playing]

The child suddenly stops playing the instrument to look towards the back of the room and speaks to her brother about a blanket. The parent asks the older brother not to distract his sister and the child goes back to playing the violin. This time, the child is not focused and her fingers are off her tapes. The parent recognizes the error and asks if the child can hear the error. The child is still unable to correct her finger placement. The child had not completed the piece when the parent interrupts.

P: I like that you're trying not to look, honey...

C: [Child goes off task by making sounds on the violin]

P: ...but the only catch with trying not to look, though, right, is you're not sure where the fingers go, so you just have to listen. If it doesn't sound right, just scoot it, either higher or lower, to see what sounds better. Okay?

C: [Stares at parent without answering]

P: [Whispers] Okay. [In a regular tone] Let's try...

C: [Child goes off task by making sounds on the violin]

P: ...why don't we try doing *Lightly Row*, okay?

C: [Still off task]

The parent asks if the child needs rosin, but the child ignores her mother and begins to play with the bow behind the bridge, making a squeaky sound. The parent is silent for a moment and the older brother walks through the room making a "shh" sign. The parent tries to again ask the child if she needs rosin. The child answers "no", but continues to play behind the bridge. The parent asks a different question to get the child's attention, but the child continues to be off task. The older brother walks through again. Finally, the parent says, in a firm voice, "Let's practice *Lightly Row*." The child immediately begins to play *Lightly Row*. The parent immediately points out the child's incorrect feet stance for playing position. The child complies and then begins to play. The tone is still scratchy and the fingers off the tapes resulting in bad intonation. The parent moves closer to the child and adjusts the left hand posture.

P: Remember to flatten the knuckle. [Child still playing] Remember that?
There you go.

C: [Playing with fingers off tapes and scratchy tone]

P: Good. One...

C: [Still Playing]

P: Remember the little Y in your finger. [Parent attempts to adjust fingers onto the finger tapes.

C: [Child stops playing] Nooo!

P: Okay, I'm sorry.

C: You're scooting my finger this way. [Child demonstrates moving the finger off the tapes, but in reality the child was already moving off the tapes. The parent was trying to fix the problem]

P: Okay, I'm sorry. You put it where it needs to go.

C: [Child adjusts the fingers to go on the tape. The tone is still scratchy.]

The child finishes playing through the piece and immediately goes off task. The child requests the next task be stretching the left arm over the instrument as if shifting. The mother agrees and then makes several suggestions for the exercise all at once but the child seems to stay on task. The child performs the task well and the parent provides specific positive feedback.

P: That's a good one. Oh, big stretch. Alright, [Child's name]. Should we do it another time? You have a good stretch across to do that. Alright, [Child's name].

The parent asks the child to do it again and the child complies. As soon as the child finishes one repetition, she immediately goes off task and asks her mother if they could sing a song together. The song is obviously not part of the violin practice. After taking the time to sing the song, the parent asks her child to go on the next task, *Grasshoppers*. The child appears to comply but then actually starts to perform a different task, *Grasshopper Plucking*.

P: Not Grasshopper Plucking, but Grasshoppers, where you hop, put on the first finger.

C: [Child continues to perform *Grasshopper Plucking*]

P: Or we can do *Grasshopper Plucking* if you want to.

The parent decides to go with the child's choice of task and gives a directive and non-specific feedback.

C: [Plucking]

P: So you do one down there and then you slide your hand up and pluck

C: [Plucking]

P: Good, good.

C: [Plucking]

P: That's tricky, isn't it, [child's name]. You're doing a good job.

C: [Plucking]

The child plays *Grasshoppers* and demonstrates improvement. The child also does multiple repetitions without being told how many to perform the task.

P: Okay. Now, let's do the *Grasshopper Hopping* ones or do you want to play a song? When I was thinking of the hopping ones where you put three fingers down on E and then hop them to A.

C: [Child moves her fingers quietly and accurately across the strings.]

P: Exactly.

The child begins to speed up and the performance becomes inaccurate. The parent doesn't comment on the quality or the speed of the performance. The child then goes on to plucking the strings as she performs the task.

P: Oh yeah, you could pluck them. I forgot that you pluck them too.

C: [Plucking] Mama.

P: Mm-hmm?

C: [Singing along as she plucks] One, three, three.

P: Aha.

C: Three, four, E. [Child has changed the task, but is demonstrating that she recognizes the notes from a different musical piece]

P: Great, let's do that again, I'm so glad you remembered that.

C: [Singing together]

P: Awesome! Let's do that again.

C: [Singing together]

The parent attempts to repeat a previous goal of making the “Y” shape in the child's left hand finger. The child pulls away and complains that she has been doing the “Y” the entire time.

C: Stop telling me.

P: Stop telling you? Okay.

The child then shows the “Y” on each finger and describes how the “Y” looks on every finger with flat knuckles. The parent goes along with the child's explanation and requests to perform the same task they were both singing.

P: So let's practice doing that 1, 3, 3, 1 E with the perfect finger placement, just like you know how to do.

C: [Plucking accurately. Father is heard speaking to Mother, asking how much longer the lesson will continue. Mother answers “five more minutes.”]

P: Good honey, that looks better to me. Do you want to play a song now?

C: Mm-hmm.

P: Let's play *Lightly Row*. Have we played that yet today? I don't think we have. We did? Can we play it one more time or do you want to try playing *Song of the Wind*? Let's practice bowing *Song of the Wind*. We haven't

done that yet. Now I'm forgetting which one. Can you remind me which one it is?

[Both older brother and child hum *Song of the Wind*]

The parent remembers the piece and begins to sing as the child demonstrated the bowing direction on her shoulder. The child forgot to demonstrate a "bow circle". The parent stops the task and points out the mistake. They both begin again and the child remembers the "bow circle". They both repeat the piece and the task, but the older brother is seen walking through the room continuously making comments. Eventually the child loses concentration and stopped the exercise. The parent instructs the older brother to stop interrupting, but the child is now off task. The parent gives a directive for the next task, but the child walks off to play with her older brother. The parent attempts to bring the child back and is eventually successful. The older brother interrupts again and the parent instructs him to let the practice finish. The parent is able to elicit one more repetition from the child and then the practice session ends with a bow.

(9B) P10 post-course video

Lesson length: 28:52

Total pieces and exercises practiced: 12

P: Parent

C: Child

OB: Older Brother

The lesson begins with the child standing on a rug in front of an empty chair. The child is patiently waiting for her mother to finish setting up the camera. The parent comes into view holding the child's instrument and sits in the chair. The child tries to direct the

practice by requesting to “pick a card first”. The parent pauses and then takes control of the practice by stating what task she wants the child to do first. The child again insists on a different task, *Spider*, and the parent complies with the child’s request. The child begins to do the bowing exercise of crawling up and down the bow with only one hand. The child begins to “cheat” during the task by letting the bow slip through her fingers. The parent quickly points out the expectation of the task and the child corrects her behavior. The next moment, the older brother interrupts with an off-task comment. The parent speaks to the older brother briefly, but is still observing the child as she completes the bow task. The child adds a comment related to ways she could cheat, but says she is doing the task correctly. The parent agrees and praises the child with general positive feedback, “Good work.” The older brother makes comments again, trying to get his younger sister to go off-task. The parent maintains control of the practice and keeps the child on task. For the next minute and 39 seconds, the two are talking and the child completes what seems to be a difficult task. The older brother interjects comments into the conversation. The parent very briefly acknowledges the older brother’s comment and then turns her attention again to the child. The brother again attempts to have a conversation with his parent. The parent briefly acknowledges the comment and turns her attention immediately back to the child.

The parent moves on but seems to have an unclear idea of which task to request from the child. The child dictates what the next task to be performed.

P: Let’s do one more bow exercise. How about *Wind Shield Wipers*, *Black Verse* or do you want to do the *Elevators*?

C: Wait, can I do this? [child rotates bow arm at the elbow, keeping the upper arm still, giving the impression of “opening a gate”]

P: Sure.

C: 'Cause I have to hold on to open the gate

P: The one like the...I forget what this is called, like open the gate or something?

C: I don't know. Look how fast I can do it. [Child moves bow arm back and forth rapidly]

The parent keeps the practice moving by redirecting the child's off task behavior and asking if the bow hold is still properly maintained while moving so quickly back and forth. The child demonstrates a good bow hold and receives positive feedback from the parent. The parent redirects the child by firmly asking for the next task.

P: Whoa! Do you keep your hand in the right posture when you do that?

C: I try.

P: Pretty good.

C: I keep it pretty straight.

P: Pretty good. Good, [child's name]. Wow!

Let's do the *Elevator* one now, okay?

C: [Immediately performs the *Elevator* task]

P: Good job with that one! [Counting in Spanish]

OB: These are hard.

- P: They are. [Parent responding to older brother] [Continues to count in Spanish]
- P: Wow! Dieciocho [18] is plenty.
- C: What is it?
- P: Eighteen. My goodness, [Child's name], that's way older than your age. Almost three times it. Alright.
- C: Did they say eighteen in Spanish?
- P: Yeah. Mm-hmm. Diec means 10, i means "and", and ocho, so it's 10 and 8 or 10 plus 8.
- C: Okay. Now, what do I do?
- P: Let's do the fourth finger exercise. *The Monkey Song with fourth finger added*. [Parent models]

The child asks to have her hair pulled back in a ponytail. Parent has a ponytail holder ready and quickly fixes the child's hair. Older brother begins to talk to the sister, but parent is able to redirect the child to the next task. As the child performs the task, there are some errors. The parent quickly adjusts the child and give specific negative feedback. The child complies without complaint. The parent maintains the pace of the practice and gives specific positive and negative feedback.

- P: Good. Let's do that on the E now. That sounded really good. I liked how you adjusted when you needed to.
- C: [Playing, then looks at parent to see if finger is placed correctly]

P: [Parent smiles and nods with approval] Good.

C: [Playing accurately, but with a scratchy tone]

P: Alright! [While child is still playing]

C: [Playing]

P: Let's do D now. And remember your elbow [Parent physically adjusts the child's elbow to adjust from under the violin, to coming around the side for easier access to the lower string]

C: [Playing] Mom, I have to do it with my elbow going out [Child is confirming what the parent said and the adjustments to the elbow] .

P: [Parent smiles] Oh, you don't have a choice, do you?

C: [Playing accurately]

P: Good!

C: [Playing]

P: So you were saying naturally your elbow has to come forward or you just can't reach it, right?

C: Should I do it? [Referring to the G string, the lowest string]

P: If you want to.

C: [Playing on the G string and adjusts elbow on her own]

P: Wow!

C: [Playing]

P: Nice job. Do you know what I like that you did? [Child is looking at parent, but is off task] Your second finger wasn't quite right [parent models] and you moved it until it sounded right.

The parent redirects the child by asking for the next task of *Bow Circles*, specifically asking for three *Bow Circles* per string. The child plays five *Bow Circles* per string and the parent mentions the added *Bow Circles*. The child begins to demonstrate off task behavior, but the parent redirects the child again by asking for the next task of playing *Lightly Row*. The older brother interrupts again, causing the child to go off task and begins to resist playing *Lightly Row*. The parent has a more difficult time redirecting the child, but insists on *Lightly Row*.

P: Do you think you can play this with your thumb inside? [Parent models a bent thumb between the hair and stick instead of at the top of the metal ferrel] Do you know it well enough to do that?

C: [Child plays *Lightly Row* with a bent thumb. Tone is still scratchy]

P: Do you know what I loved that you did? You adjusted, I think it was your second—no, it was your first finger that you adjusted to make it sound better. Is there something you would have liked to do differently in that? Or that you would do it differently if you were doing it at another time, which you're not?

C: [Shakes head no] Card! Card! Card! [Referring to next task card]

The child insists on moving on to the next task. The parent tries to again ask for the child to comment on her performance, but the child appears uninterested and wants to

move on to the next piece, *Song of the Wind*. The parent tells the child she can use the *Bow Circles* that were practiced earlier on *Song of the Wind*. The child plays through the piece demonstrating accurate bow circles but with a scratchy tone. The parent observes the entire performance and nods with approval when the child performs a *Bow Circle*. While the child is playing, the parent comments on the scratchy tone.

P: Aim for a pretty tone.

When the child finishes the performance of *Song of the Wind*, she comments on how she was able to think of the notes in her head and observe her bow at the same time. The parent makes a positive comment about her child's comment:

P: Wow, that's pretty complicated to do.

The parent gives specific negative feedback about the child's thumb moving out to the correct placement on the bow.

P: Oh, okay. The only thing, you know, I noticed that your thumb wanted to creep up. By the time you finished, your thumb was there [Points to location of thumb on the bow].

The child insisted that she did not move her thumb and caused the parent to second-guess herself. The placement of the thumb was not clear in the video. The comment on the thumb did begin a conversation about placing the bow thumb between the hair and the stick; the advanced method of holding the bow. The child expressed her ability to easily play with an "inside" thumb.

The parent gave the child the choice to pick the next piece. The child chose *Long Long Ago*. The child begins to have a discussion about the pieces she likes to perform and the reason for her preferences. The child expresses her preference for playing pieces she already knows well. As soon as she finishes her explanation, the child begins *Long Long Ago*. As the child begins to perform *Long Long Ago*, there is a different attitude and level of focus on the tone production. The child plays a slower tempo and watches her bow placement, resulting with a clearer tone production. There is a moment when the child frowns because she creates a scratchy tone. The child focuses and adjusts her bow and tone production. The tone becomes scratchy again and the child is unable to adjust. The parent quickly intervenes and physically adjusts the child's bow. The child accepts the help and improves her tone production. When the child finishes the piece, the parent attempts to practice the ending of the piece with the child.

P: Very good. Do you think it would be possible to do that smoother, like you're sailing on a lake?

C: No.

P: No? You want to move on and pick another card?

C: Yeah.

P: Okay.

The next chosen practice card indicates *May Song* as the next piece on which to work. The child wants to play the piece sitting on the floor. The parent successfully convinces the child to stand because good posture helps her playing. The child complies and the parent gives her a kiss on the cheek. As the child performs *May Song*, she seems

to pay attention to her tone but then appears to tire and lose focus. When the child finishes performing the piece, the parent asks:

P: Very nice. Wait, does that have a repeat? [The pieces does have a repeat]

C: No, I don't think so.

The parent and child move on to the next piece, *Go Tell Aunt Rhody*. The child is not as focused on tone. As soon as the child finishes performing the piece, she wants to go on to the next piece. The parent asks questions about the repertoire already performed, but the child seems tired and impatient.

P: Last one.

C: Finally.

P: Oh, except I think you might have...this is *Oh Come Little Children*? You must have meant to give me back this one, which is, *May Song*.

C: No, I played *May Song*.

P: You already played *Oh Come Little Children* then?

C: No!

P: Oh, okay. Then I was confused. You're right. I'm wrong.

The child seemed to calm down when the parent stated that the child must be right. She stood up to play the last piece and allowed the parent to adjust her stance before and during the performance of *O Come Little Children*. The child doesn't take the repeat and

tells the parent that she is tired. The parent allows the child to skip the repeat and convinces her to perform *Allegro* with big bow strokes. The child begins but seems too tired to navigate through the piece. The parent recognizes the problem immediately and shortens the task to only four notes. The parent states the goal and models the big bows by singing the melody. The child still cannot begin the piece correctly. The parent quickly opens the book to check the notes and gives the correct instructions for the child to begin the piece. The child is successful and able to perform three repetitions of the short excerpt.

C: [Playing]

P: Oh, that's not right. 1, 2, 3, 1, 3. Wait, 1, 2, 3, 1 E, E.

C: [Playing]

P: 1, 2, 3, 1.

C: Okay, mom. [Playing]

P: Perfect. Do that again.

C: [Playing]

P: Wow! You put it together

The parent says she needs the *Note-Reading* book for the last task. When the parent walks away, the child drops down to the floor. The parent returns and needs to coax the child to get back into the practice. The child does get up and agrees to work on

Note-Reading. The child plays through the rhythm exercise five times and the parent provides feedback after each repetition.

P: Oh my goodness, it's 5/4 time. That means 5 beats per measure, right?

C: [Playing]

P: That was excellent, [Child's name]. That's got to be tricky. We're not used to 5/4 time, are we?

C: [Playing]

P: Great. That was even crisper than the last one.

C: [Playing]

P: Oh, I'm sorry. You played that even though my finger was covering it. Good job! [Older brother's name], can you see us in this camera?

C: [Playing]

P: Good job. Do you want to work on your cursive, [Brother's name], while we're finishing up?

C: [Playing] Last one?

P: Last one.

C: [Playing]

P: Very good. Okay. Lesson four, pitch. So, let's figure out that starting note. Do you know what that starting note is?

The child insists she knows the note names and begins to play the exercise. After the child finishes playing through the exercise, they have a short discussion related to the note names and finger placement for the second finger.

P: Oh, that's the regular two, not the low two, so the two where it's close to your three. Okay? Was that number one we just did?

The child becomes impatient and begins to perform before the parent finishes reviewing the note names. The parent insists the child stop and let her finish explaining. The child moves on to play the entire page of melodic exercises.

P: Okay. Let's do...

C: [Playing]

P: Wait, wait...

C: [Playing]

P: Wait, is that just a F1 or look, that's space in a space.

C: [Playing correctly]

P: Yay

As the child performs each line, the parent provides a general positive feedback.

P: Good!

C: [Playing]

P: That's right.

C: [Playing]

P: That's back to your home note.

The parent offers to place a sheet of paper under the musical line to help the child track the music. The child accepts the help and continues to play. The parent reminds the child to maintain her foot stance.

P: Okay, so I'll hold this up underneath, so you know which one you're reading. You're going to do number four, but feet planted firmly on the floor, okay? Good.

The child continues to read the music with the parent giving feedback. When the child finishes reading the music, the parent starts a discussion about the music notation.

P: Notice, this is something really interesting, [Says child's name]. Right here, you played the same...this is the same note, but look, the line goes up here and down here.

C: And look, it doesn't...

P: You know why? That's because within the single measure, once they've told you that it's sharp, they assume you'll play it sharp, but in the next measure, if they have that note again, you wouldn't play it sharp unless it said sharp again. Each new measure, you have to write it again. But why do you think they made the line go up here and down there?

C: [inaudible]

P: It's the same note. It's every good boy, it's a B. I think it's because they make it to be like the ones near it in the measure, so since...and I think the middle note can go up or down. Below here, it's always up and above it, it's always down, but this B that's in the middle can go either way, depending on what its friends are doing. It does what its friends are doing. Okay?

The child finishes the last line of *Note-Reading* and the parent asks for a bow to end the practice. Both parent and child bow.

Practice ends.

10. Descriptive Analysis of Practice Session for P11

(10A) P11 pre-course video

Lesson length 13:27

Total pieces and exercises practiced: 6

P: Parent

C: Child

The practice begins with the small child standing in front of the camera and bows. The parent crosses in front of the camera and sits at eye-level in front of the child. After a few moments, the child sits down on the floor as the parent gives a summary of what has been practiced in the past. The parent also tells the child what will be the practice plan for that day. The child requests to start the lesson with the piece, *Chicken on a Fencepost*, but the parent wants to start with *Monkey Song*. The child gets up to get ready to perform *Monkey Song*, but the parent switches the piece to *Chicken on a Fencepost*. It is unclear whether the parent's sudden change of piece is a planned decision or just a moment of

confusion. The parent physically adjusts the child's posture and gives directives to correct playing posture before performing the piece.

C: My introduction [Sings her own introduction]. [Plays *Twinkle* by mistake, then stops playing and looks confused]

P: [Parent adjusts child's placement of the bow on the string. Sings the beginning part of *Chicken on a Fencepost*]

C: [Playing her part of *Chicken on a Fencepost*]

P: [Singing the duet part of *Chicken on a Fencepost* as the child performs the piece]

P: [Parent adjusts the placement of the bow on the string towards the end of the piece]

P: Okay. Got to keep that bow "in the alley" [Referring to a straight bow stroke]. Keep it in the row. Let's just do the *Monkey Song*.

The parent again physically adjusts the child's posture before beginning the piece. When the child does begin to play *Monkey Song*, the parent continues to adjust any physical errors. After playing through the piece, the parent responds by asking the child to perform the piece again at a slower tempo. The child demonstrates off-task behavior by playing on her violin a rhythm at her own pace. Parent takes hold of the child's arm to prevent her from continuing to play the violin. Directives are given to play again at a slower pace.

C: [Child goes off task and plays violin on her own]

P: [Parent takes hold of bow arm and stops the child from playing] That was really good, but let's do it again, a little bit slower this time. Okay? Like we're not in a race, alright?

The child performs the *Monkey Song* at a slower pace. The parent asks the child to watch her bow during the performance. When the piece ends, the parent asks if the child had watched the bow during the performance. The child positively nods her head. The parent then asks for *Twinkle* with “*watermelon*” rhythm. Parent adjusts the child's posture before she performs the piece. During the performance, the parent does adjust the child's bow arm. When the child finishes *Twinkle*, the parent gives her specific positive feedback.

P: Whoa, that was good. You kept the bow right there in the row.

C: [Child grins]

The parent requests *Twinkle* with “*pineapple*” rhythm. Parent adjusts the child's posture before she performs the piece. As the child plays *Twinkle*, the parent sings along to help the child maintain a steady pulse. The child does become lost and the parent stops the performance. The parent explains that the child kept playing the same notes over and over instead of moving on to the next musical line. The child responds by frowning and sitting down on the floor.

P: Stand up, stand up.

C: [Child stands up]

P: Let's do the “bread.

[Parent adjusts the placement of the bow]

C: [Playing]

P: [Singing “*pineapple*” while child is playing]

P: Can you do me a favor?

C: [Child frowns and sinks down to the floor]

P: Can you talk to those fingers and see if you can get them on the, keep them on the tape. Huh? Think you can keep them on the tape?

C: No. I don’t think those fingers.

P: Do you think those fingers will stay on the tape?

C: No.

P: ‘Cause they’re a little bit off. Okay?

C: Okay.

P: Those little rascals for getting off, okay?

C: [Child giggles]

P: But the rhythm was really good [Says child’s name], and when I was singing with you, you were staying on with them. Okay. Now, let’s stand up and let’s do the quarter game. Okay? The quarter game.

The child stands up and gives her right hand (bow hand) to her parent. The parent places the child’s right hand on his index finger. The child’s right elbow and wrist are bent. The parent places a quarter on top of the hand. The parent moves the child’s hand

up and down while keeping the quarter in place. When the child bends her right wrist, she is able to keep the quarter on her hand and keep the bow parallel to the bridge of the violin. The Parent sings the words to *Twinkle, Twinkle, Little Star* as the hand with the quarter moves up and down as if the child were playing the piece on the violin. The quarter does fall off at one point, but the parent continued to sing as he picked up the quarter and placed it again on the child's hand. When the task ends and the parent gives a directive to bend the wrist. The child responds with frowning and a little off-task behavior.

C: [Child goes off task and sits on the floor] When are we gonna have a cold day?

P: A cold day. Okay, let's do Twinkle with the long bow. Let's do the Twinkle.

The parent calmly brings the child back to the task and has the child play *Twinkle* on the violin. The parent helps the performance by guiding the bow direction and speed. The child does go off-task, but finishes the task. The parent successfully brings the child back on task.

P: Let's see if you can do it by yourself, huh?

C: No.

P: [Laughing]

C: [Goes off task and laughs. Sits on floor.]

P: Okay. You're not being a shining example of Suzuki violinness. Stand up, darling. One more song.

C: That song!

P: Right, it's oh mighty one. One more song, come on, stand up.

C: [Child stands up]

P: Okay. You're doing so well. Look at that. Put the violin on your shoulder like a big girl. Okay. Grab that bow. [Parent is physically adjusting the child] Okay, let's see if we can keep the fingers on the tape and nice and long strokes, okay? Ready, 1, 2, ready, play.

C: [Playing Twinkle by herself]

P: Wow! That was beautiful!

The lesson ends with the child asking to watch the video of the practice. The child goes up to the camera lens and says, "goodbye".

(10B) P11 post-course video

Lesson length: 00:17:39

Total pieces and exercises practiced: 7

P: Parent

C: Child

The practice begins with the parent setting up the camera and then sitting on the couch. The parent takes out the child's violin and bow, plucks the instrument to tune the strings, and calls out to the child to come start the practice. The smiling child comes into view of the camera. As soon as she is in front of the parent, the practice begins with a

summary of practice goals and a plan for the session. The parent states the goal to remember a posture checklist before placing the bow on the string.

P: Alright. Now let's try to remember our checklist and all the things we remember before we put the bow on the strings.

C: [Child gets into playing position]

P: Okay? And let's review our songs. We can start off with the A major scale and warm up that way. Do you want me to play the guitar?

C: Mm-hmm.

P: You can go through it if you'd like and then I'll catch up.

C: No, I'm going to wait for you.

P: [Parent quickly gets guitar] Okay. *A Major Scale*.

The parent gives an introduction on the guitar and the child begins to play the *A Major Scale* on the violin. With the guitar playing along, the child is able to detect when the pitch is incorrect and adjusts her finger accordingly. When the child begins to descend the *A Major Scale*, she becomes lost and stops playing. The parent tries to keep her moving through the *A Major Scale* by telling her the name of the missing note, but the child wants to start from the beginning of the scale. When the child begins to play after the guitar introduction, she begins to play *Song of the Wind*. The parent stops, grins, and reminds her that they are playing the *A Major Scale*, not *Song of the Wind*. The child seems comfortable with her mistake and simply begins the *A Major Scale*.

C: [Child gets lost while descending A major scale and stops playing]

P: Take it from the A. The high A.

C: [Shakes head 'no'] Take it from the top.

P: Okay. 1...[Parent stops counting and plays guitar]

C: [Begins to play, but is accidentally playing *Song of the Wind*]

P: [Parent grins] Pepperoni stop-stop.

C: [Child grins back]

P: [Parent begins the introduction on the guitar]

C&P: [Playing violin and guitar]

C: [Child adjusts finger when she does not match pitch with guitar]

C: [Child begins to accelerate]

P: Slow [Child slows down]

After the performance, the parent immediately gives the child specific negative feedback regarding the violin thumb placement. The child sits on the floor as she listens to the parent.

P: I noticed that your thumb is sticking way up here and [Says Teacher's name] was working with you on bringing your thumb where it didn't stick up that high. Okay? Alright, let's do *Twinkle*.

The child and parent have short discussion on the variation of the *Twinkle* and decide on *Long Bow Twinkle*.

C&P: [Playing *Twinkle* on the violin and guitar]

P: [Parent makes an obvious gesture that he is looking at child's thumb placement on the bow]

C: [Notices parent looking at her thumb and also checks on her thumb]

P: Keep that thumb down. [Child still playing]

C: [Adjusts thumb placement]

P: There you go.

C&P: [Playing]

P: Very good! And thank you for changing your position here. Okay, what's next?

The child hesitates to make a decision, the parent decides on *Song of the Wind*. As soon as the parent makes the decision the child immediately requests *Lightly Row*. The parent agrees to change the piece. Twice, the child attempts to start *Lightly Row*, but keeps playing *Song of the Wind*. The parent asks if the child was trying to play *Song of the Wind*. When the child agrees with the parent's assessment, the piece changes. After two attempts to restart the piece, the child is unable to get through the beginning of the piece. The child says the parent is playing the wrong introduction, but even after the parent changes the introduction, the child still could not get through the piece. Both parent and child argue about who is wrong. The child has a small meltdown, and both appear

frustrated. On the fifth attempt, the child gets through *Song of the Wind*. After performing the piece, the parent asks the child to play *Song of the Wind* again, but the child refuses. The parent seems frustrated and goes on to *Lightly Row*.

P: Better, better. Do you want to try that again? Set them up close? Or are you going to have a temper tantrum and we have to put the violin down?

C: No.

P: Okay, good. *Song of the Wind* now?

C: I did that.

P: Is that *Song of the Wind*? [Laugh]

P: *Lightly Row*? E-2-2.

C: I know.

C&P: [Playing music together, *Lightly Row*]

After struggling to perform *Lightly Row*, the parent just goes on to *Go Tell Aunt Rhody*. The parent adjusts the child's bow placement on the string before starting the piece. The child gets through the *Go Tell Aunt Rhody* smoothly and both parent and child appear calmer.

P: Let's do that one, one more time. I think you could really improve on that and put the violin over on the side of the...

C: [Child correctly places the violin over the shoulder]

P: ...there you go. And your thumb down. Nice bow hold and all those little things that we talk about and you sound really good. Do you still want me to play?

C: [Nods with approval]

C&P: [Playing music together *Go Tell Aunt Rhody*] [Child plays some notes out of tune, but maintains posture]

P: That was better. I loved the way you bow and it's nice and just a lot of passion. I like that. Okay. Now what are you doing? [Singing *Oh Come Little Children* and begins introduction on the guitar]

The child claims to be tired, sits on the floor, and begins to perform *Oh Come Little Children*. The parent attempts to have the child stand up, but quickly changes his mind and gives the child the opportunity to perform once sitting on the floor and then again standing up. The child agrees and prepares to play the piece while sitting on the floor. The parent states the goal of keeping her fingers on the finger tapes. As the parent and child perform *Oh Come Little Children*, the fingers begin to miss the finger tapes and she plays out of tune. The parent stops the performance and reminds the child of the practice goal, providing specific negative feedback.

P: Hold it, hold it. Stop, stop, stop. That first finger needs to be on that tape, honey. It doesn't sound good when you're off like that, okay?

C: [The child becomes upset because the parent stopped the performance to give feedback]

P: Don't have a...don't have a meltdown [Stern voice]. It's just, you've got to correct that, okay? Alright? Let's take it from the top.

The parent adjusts the child's bow placement on the string and immediately begins the introduction to *Oh Come Little Children* by playing the guitar and singing. The child successfully gets through the performance with improved finger placement on the tapes. As soon as the child finishes the performance, she immediately stands up to play the piece. The parent gives a non-specific positive comment and quickly starts the introduction to *Oh Come Little Children*.

P: Yeah, that's good. That was pretty close.

P & C: [Playing *Oh Come Little Children* a second time]

C: [The bowing pattern went out of order, causing the child confusion and change in rhythmic value]

P: [After child finishes] You played that note real short. What happened?

C: Nothing. [Appears tired and frustrated]

P: Nothing? You good? Feel good?

C: [Nods head "yes"]

P: You sounded great. It's a lot to cover. A lot to cover when you do review, huh?

C: [Big sigh]

The parent provides positive comments regarding her advancement in group class.

P: Yeah. Did they tell you that you're going to be moving up to the new group lesson?

C: When?

P: On Saturday.

C: Tomorrow? [Gasp]

P: Yeah. Isn't that exciting?

The parent asks if the child would like to play one more piece. The child requests *The Monkey Song*, but the parent and child perform *The Song of the Wind*. Both parent and child perform *Song of the Wind* successfully together and end the lesson with a bow.

Practice ends.

11. Descriptive Analysis of Practice Session for P12

(11A) P12 pre-course video

Lesson length: 00:48:29

Total pieces and exercises practiced: 11

P: Parent

C: Child

The lesson begins in a family room. The child is standing with her violin and the parent is sitting on a coffee table at eye-level with the child. A music stand is between them and the parent's violin is resting on the coffee table. Both take a bow to begin the practice. The parent pulls the music stand closer to be able to read a practice checklist.

P: Alright, let's start warm up, *G Major Scale*.

Both the parent and the child get into playing position. The parent reminds the child to use good posture and gives feedback on what is observed.

P: Check your feet. Good. I like your head, its straight. I don't think your pinky is curved.

C: [Curves pinky]

P: Oh look, now it's curved. Ready, go.

P & C: [Playing *G Major Scale* with Variation A rhythm]

Halfway through the *G Major Scale*, the parent stops and tells the child to check her pinky. The child immediately asks if the second finger is a "high" or "low". The parent shows the child her own placement of the second finger. The child asks again if the second finger is a "high" or "low". The parent quickly tells the child the relationship between the strings and finger placement.

P: You know, the high two's are the G and the D string and the low two's on the A and E.

P & C: [Continue playing *G Major Scale* with Variation A rhythm]

P: [While still playing] Good.

P & C: [Continue playing *G Major Scale* with Variation A rhythm]

P: Good. You used all your four fingers in there, didn't you?

C: Uh-Huh.

P: Wow. That's a tough one to do. It's hard to get those fingers in tune.

C: [Off task. Playing fourth finger]

P: Okay. Now we're going to do our *Escalators*. You get to choose which one we start on.

Instead of telling the parent on which string to start the *Escalators*, the child begins to play on the G-string. The parent offers a choice, yet the child continues to play.

P: You seem to be just playing without me.

C: [Stops playing]

P: ...and I need you to wait for me. Alright? We're starting on a G-string then? We're going to say the note name before you play it. Ready? G.

The parent and child go through the *Escalators* together, saying the note names and then playing the corresponding note. After finishing the *Escalators* on the G-string, the parent selects the E-string. The parent tells the child to call out the note names by herself. After completing the task, the parent asks the child to select the next string. The child responds by playing her A-string on the violin. The parent tells the child to use her words instead of answering with the violin. The child starts to talk inaudibly. The parent cannot understand what is said and asks the child to repeat. The child continues to talk inaudibly and appears to be off task. The parent again asks what string to play on. The child immediately answers.

P: Okay. What string is next?

C: A!

P: [Says quickly] I want this to be a little faster too, start the next strings, so we have time to get everything in because we're limited. Ready? A.

Both parent and child begin the *Escalators* on the A-string. While playing, the parent tells the child to call out the note names as they play. The child complies and continues to play. The parent interjected any corrections if the child labeled the note names incorrectly. After finishing the *Escalators* on the A-string task, the parent moves to the D-string, giving the instructions to say the note names together as they play.

After completing the *Escalators* task, the parent turns to the music stand to make a check on the practice chart. The parent asks if the next task should be note-reading or *Tonalization*. The child hesitates and then chooses note-reading. The parent moves the child along by telling her which line to read and to check her posture. The child begins to play before adjusting her posture. The parent stops the child and insists she check her posture. The child asks where to start. Speaking quickly, the parent mentions the note-reading focuses on rhythm and tells the child where to start the note-reading. The child is not clear on the instructions and asks where to start again. The parent quickly tells the child on which line to start and tells the child to begin playing. The child successfully performs the first line of rhythm exercises. The parent compliments the child, makes a check in the music next to the line, and tells the child to go to the third line.

C: Am I doing two?

P: Yes, you're doing whole line of two. One, two, ready, go.

C: [Playing]

P: That was exactly perfect. Line three, ready, go.

C: [Playing]

The child plays an incorrect rhythm at the end of line three. The parent asks the child questions to help the child understand the rhythm. The child begins to go off task by playing on her violin. The parent stops the child by taking hold of the bow.

P: Yeah, you caught it. That's this note, right?

C: [Off-Task playing random notes]

P: [Stops child's bow] Do you know what it's called? Half note. Just play this last measure.

C: [Plays the last measure with the correct rhythmic value]

P: Good. That's number three. Number four.

The child stumbles through line four. The parent is encouraging and tries to help by playing slower, taping the rhythm, and then playing with the child. The child finally gets through the rhythm exercise. The child makes recognizes similar rhythmic patterns in a previous line. The parent acknowledges the child's observation and moves on to line five.

The parent claps the rhythms as the child points to line five. The child tells the parent her clapping did not match where she pointed. The parent explained that the beat moves on whether or not the child pointed correctly. Whether the child understood the concept or not is unclear. The parent has the child get into playing position, check her posture, and perform line five.

As the child performs line five, she stumbles at the end of the line. The parent explains the rhythm and asks the child to perform again. The child stumbles for a second time. The parent asks the child to only perform the challenging measure. The child plays from the beginning of the line and stumbles. The parent calmly asks again for the child to only play the challenging measure. The child whines. The parent quickly explains to the child if she were to always start from the beginning of the line, the problem would not solve itself.

P: Okay, hold on. So, if you go back and you play all this, but then have trouble with the last measure and you always have trouble with the last measure. These actually are going to get really good but you're not going to get the practice you need here and it's going to take a long time, so if we just play this twice.

C: Why is it only three measures?

P: Because it's just three measures. If we go ahead and play this twice and get it down, you're going to be able to play the whole thing.

C: [Playing]

P: Good, one more time.

C: [Playing]

P: Good, let's start from the beginning. Ready, go.

C: [Playing]

P: Like magic. Look at that. Look at that. Oh, you want to sigh at me. Oh, an eye roll, oh, nice. You got to get kind of the grunt to go with it. [Gives a

dramatic sigh with a grunt] It's much more effective that way. Don't you think? Okay. We did all these things yesterday. I put it over there just to kind of get it out of the way because we don't need those right now. Okay. Let's do *Tonalization*. Do you remember what you're focusing on this week for *Tonalization*?

The child begins to play *Tonalization*. The parent stops the child to remind her to think about smooth bow changes, especially on the E-string. The parent gives clear information for the smooth bow change on the E-string.

P: Since you're on the E string, so you need to have a heavy bow, but not too heavy to make crunches and you need to think about the time when the notes are changing.

The child plays through *Tonalization* and the parent immediately compliments the first note. The parent then asks the child which note was her favorite. The child selects the last note.

P: Yeah, and the last note too. So I can tell that you are being really careful weren't you? And you were really using all of your bow. I think that you're being extra careful. I think you're being too careful. I think you are using all of, like every single bit of your bow to where you got here [parent points to bow by the frog] a little more, but it didn't quite work out. So what I'd like to do is do it again.

Although the parent offered information related to technique, the child seemed to lose interest and began to crawl on the floor and play with some stickers. The parent told the child to stand up and reminds her of a reward if she completes the tasks. The child

gets up again and the parent states the focus on bow control. The parent specifically describes and shows the child what parts of the bow to use. Suddenly, the parent turns to tell the sibling to get dressed. The child asks what her brother is doing. The parent quickly redirects the child to play *Tonalization* again. The child plays again. A moment after finishing *Tonalization* the parent asked what the child thought of the performance.

P: How was that one?

C: Good.

P: Much better, I think

For the next few minutes, the parent and child negotiate what should be practiced next. They decide on an excerpt from *Gavotte from Mignon*. The child begins to play the piece, but the parent stops her to adjust posture, give directives, and state a goal.

P: Okay, well you can play it now, but if you're going to, first, I want you to turn to me. Okay, and then what I want to do is I want you to think about...

C: [About to play]

P: ...wait. I want you to think about an even tempo and giving downbeats. [Stomps on floor for emphasis] Ready? Straighten this wrist. Whenever you're ready, go.

As the child plays through the piece, the parent reminds the child of bow direction, and provides general positive feedback.

C: [Playing]

P: Let's start from the down bow.

C: [Playing. Was about to play the wrong direction, but adjusts]

P: Yes.

C: [Playing]

P: Little bows

C: [Playing] [Gets lost in the middle of piece]

P: [Sings along]

C: [Finds her place again and continues]

P: [Adjusts her violin height] [Adjusts finger as child is playing]

C: [Bowing direction is incorrect]

P: [Takes bow off string to set at the right direction] You are supposed to start on a down bow.

C: [Playing]

P: Straighten your bow.

C: [Playing]

P: Bow

C: [Playing]

P: This next part starts on a down bow.

C: [Playing]

P: Up Up

C: [Plays with two up bows]

P: Yes!

C: [Finishes piece]

P: You got all your down bows!

The parent tells the child that she has earned a sticker for her chart. Child begins to select a sticker and the parent insists the child hurry to choose one. The parent tells the child to work on a section of the *Gavotte from Mignon*. The child guesses what the parent is about to request and begins to play. Although the child guessed correctly, the parent reminds the child to let her talk first and to listen. The parent demonstrates the section to practice on her violin.. The child yawns, but watches the parent demonstrate. The child asks a question about finger placement for the second finger. The parent explains the placement of the first finger and the repetitive notes in the section. The parent wants the child to keep track of repetitive notes by counting out loud as the parent models. When the parent finishing modeling as the child counted the repetitive notes out loud, the parent asked the child to perform the section five times. The child responds by requesting the parent count the number of repetitive notes. The parent agrees. Suddenly the parent asks the child to get into playing position.

C: Count out loud.

P: Okay, I will count out loud at least the first time. Playing position, quick.
[claps to hurry child]

The child completes one repetition and receives feedback about her bowing from the parent.

P: [While child is playing] One, two, three, four, five, six. Good, good, now it starts on an up bow, so get back so you're up here, tip. [Adjusts the child's bow] Okay, again. Make sure that these first one's slow.

During the second repetition, the bowing is incorrect and the parent tells the child to start over. The parent begins to count, but the child stops playing and frowns at the parent. The parent agrees to stop counting and asks the child to continue.

P: One, two, three, four. Don't stop. [Frustrated] If you don't want me to count, I won't count, but don't stop, please. We have five to get through.

C: [Playing but playing incorrectly]

P: Nope.

C: [Playing out of tune and incorrectly]

The parent gives feedback on the finger placement through modeling and explanation. The child starts again, but the parent immediately tells her that her first finger needs to be lowered. The child restarts, adjusts her fingers, and receives non-specific positive feedback from the parent. The child continues to play the section with incorrect intonation. The parent does not comment on the intonation. The child plays again and the parent makes a comment regarding the first finger intonation. The child plays again, but is told the sequence is incorrect. The child plays again, and the parent

points out the same first finger note needs to be lowered. The child begins to complain and become distracted. The parent acknowledges the task as difficult, but explains that the child is capable of completing the task successfully. The child plays again correctly. The parent responds with specific positive feedback.

P: You had your fingers in perfect intonation on that one.

The child asks if she performed the sequence correctly. The parent tells the child that she was close, but incorrect. The child becomes frustrated and puts the violin down. The parent tries to motivate the child by commenting on her good intonation. The child is only interested if the repetition counts. The child gets into playing position and plays correctly. The parent claps and tells the child the repetition counted. The child asks how many repetitions are left. There is little discussion about how many repetitions are left because the parent has lost count. Both decide one repetition is needed to complete the task. The child plays again, but after she finishes, both parent and child cannot determine whether the sequence was performed correctly. Both decide to play the selection again. The child begins to play as the parent asks whether the child needs help playing the sequence. The child ignores the parent and continues to play. When the child finishes, the parent claps.

P: [Claps in happiness] That was a good last one. Okay. So now, shall you play the *Gavotte from Mignon* through again and see if we can get that spot right in the song? I want you to look at your down bows because your down bows right now say.

The child sets the bow incorrectly, but the parent adjusts the bow placement. The child has difficulty starting the piece. The parent intervenes by singing the beginning. The child plays *Gavotte from Mignon* and suddenly plays the piece out of sequence. The parent attempts to help the child by singing the correct sequence. After a few starts, the child continues to play the piece. The parent continuously gives comments, directives, and feedback as the child continues to play.

P: I think you should be on an up bow over here.

C: [Playing]

P: [Claps] You did the right number! Keep going.

C: [Playing]

P: Wait, now it's [Sings] . Can you catch this.

C: [Playing]

P: Stop and focus on what you are doing.

C: [Continues playing]

P: Fix your bow here [Adjusts the bow hold]

C: [Continues playing]

P: [While child is playing] Start slowing down bow. Yes, you have it.

C: [Continues playing] [Confuses the bowing at the end and looks at parent]

P: That's okay.

C: [Playing]

P: Shall we start from the slowing part where he comes walking out?

C: [Keeps repeating the end and gets frustrated]

P: [Takes hold of the bow and lifts off string to stop child from playing] Start from the fun part. [Adjusts child's bow hold]

C: [Playing]

P: [When child reaches the end again] Up, Up.

C: [Plays up, up with bow]

P: Yes.

C: [Finishes piece]

P: Phew! You got that spot, you got the exact, right number and that one I just love to practice and you got all your down bows and your up bows. Here, put your moon [sticker] on it, do it quickly.

The child gets a sticker and begins to go off task by looking to choose a different sticker. The parent successfully redirects the child back to the practice. The parent checks off *Gavotte from Mignon* and asks for a selection from *Chorus from Judas Maccabeaus*.

The parent adjusts the child's posture before beginning *Chorus*. Time is spent on the flexibility of the bow hold. The child plays a section of *Chorus* three times before the parent asks the child to play on the tip of the fourth finger.

P: Try playing on the tip of your finger four.

C: [Plays a fourth time]

P: Don't stretch your four too far.

C: [Plays for a fifth time]

P: Okay. Do *Chorus*. Do your practice spot.

C: [Playing *Chorus*]

As the child plays *Chorus*, the parent checks something from the practice list. As the child continues to play, the parent occasionally glances at the practice list. When the child finishes the piece, the parent asks if the “high three” was accomplished. The child replies that she is unsure. The parent confesses that she forgot to watch for that goal and asks the child to play the piece again. After the performance of the piece, the parent makes a note on the practice list and compliments the child's successful performance of the high three. Next on the list is *Waltz*.

The parent states the goal of *Waltz* is the bow changes. Before playing, the child goes off task by talking about her hair accessory. The parent speaks quickly and convinces the child to play.

P: Okay, *Waltz*. Ready? We're going to keep it fast and we're going to think about our bow changes while we're doing it. You can play quickly and think about the bow changes.

As the child plays through *Waltz*, the parent gives instructions to bend at the knees. The child complies, but goes low to the ground. As the child continues to play, the parent asks the child to stand. The child stands but stops playing. The child tells the parent that

she is frustrated and the task is hard. The parent acknowledges the difficulty of the task but encourages her daughter to continue trying until she is successful. The parent and child play *Waltz* together and complete the piece. The parent compliments the child, followed by specific negative feedback about the bowing.

P: That sounded really good. Okay, and it's not this change. [Plays] It's the change, it's when your bow changes directions, so this is the same direction. [Plays] It's this. [Plays] So it's not the change of strings, it's the change in directions.

The child again discusses the difficulty of the task. The parent attempts to encourage the child and then moves on the next piece.

P: Hm. Yeah. I found *Waltz* to be a very hard song. Because there's a lot of notes in there that are hard to start it really, really good and the string changes are hard to make it sound really, really good, but you're sounding really good. You're definitely doing the right thing. Alright. Last review song, *Two Grenadiers* or *Witch's Dance*. You choose.

C: *Two Grenadiers*

The parent attempts to change the child's choice because the piece did not have anything on which to improve. The child begins to play *Musette*. The parent asks if the child would play *Bourree* instead of *Two Grenadiers*. A sibling walks into the room to ask a question. The parent quickly answers the sibling's question and tells him they are in the middle of a practice. The sibling leaves as the child practicing decides on *Witches' Dance*. The parent attempts to change the child's mind to play *Two Grenadiers*. The child

becomes upset and sits on the floor. The parent becomes frustrated and changes the piece to *Witches' Dance*. The child becomes excited and plucks along as the parent models the two excerpts to practice within the piece. The parent asks the child to start from the beginning to demonstrate a high third finger and then to repeat the selection three times. The child insists on playing the entire piece. The parent restates the goal and as she is explaining, the child interrupts by playing. The parent counts the first performance. The child plays again but attempts to go further than the parent requested. The parent counts the repetition, but the child continues to play further and with errors.

C: [Still goes on, but plays with errors]

P: Okay, those are sloppy fingers.

C: It was intentional.

P: Yes. Okay, one more and then we'll go to the next section.

C: [Repeats the excerpt]

P: [Talking very quickly] That sounded really great. Okay, so you got that. So the next one is your low four... [Models with her fingers]

The child demonstrates off-task behavior by looking away from the parent and then pointing her bow at the camera. The parent brings the child back into focus to play the next excerpt. After the child plays the excerpt, the parent asks for two more repetitions. Instead, the child gives her instrument to the parent and demonstrates a finger pattern. The parent goes along and helps the child with other finger patterns from the piece.

P: You can do it with this hand. Hold your hand up. [Picks up child's left hand. Helps make the finger pattern] Wait, you gotta relax and keep those together [referring to the ring and middle finger]

C: [Parent lets go of fingers, but the fingers separate again]

P: Nope, they got apart. [Helps child with the ring and middle finger] You got it.

C: [Parent lets go of fingers, but the fingers separate again]

P: You almost had it. [Helps child with the ring and middle finger]

You got to relax a little bit. If you're really stiff it's going to be harder. You just have to relax. You just have to think about these middle fingers moving apart. [Models fingers for the child] It takes practice. You can practice that. [Parent models again for the child]

The parent asks the child to play the previous excerpt. The parent also reminds the child to move along because there are still more tasks to practice. The child plays correctly and the parent asks for two more repetitions. The child begins to bounce her bow on the string.

P: [Takes hold of the child's bow to stop the bouncing] Sweetie, [Whispering] I don't have time to do this. I want you to play. I don't want to stop and do it over.

C: [Off-task behavior by plucking the strings with the left hand]

P: [Whispering] Stop.

C: [Child continues to pluck]

P: [Says child's name]

C: [Stops]

P: Play that section.

C: [Plays the wrong section]

P: Wrong section. [Models and sings] Three

C: [Plays, starting on the three. Plays the correct finger, but intonation is incorrect]

P: Okay, good. That's three times. Now I'd like you to play the whole song.

The child begins to complain after the request. The parent restates the focus on the high third finger and the low fourth finger. As the child is playing, the parent says, "Good." In one section of the piece, the child plays incorrect notes and looks at the parent, who does not comment on the incorrect notes. The child reaches the section containing the finger patterns she had practiced earlier. The child slows down to get the notes.

C: [Reaches the section with the finger patterns. Slows down]

P: [while playing] Don't slow it down.

C: [Continues to play the finger pattern section slowly. Begins to speed up the tempo when she passes the finger pattern section. Last section with a scale is out of tune]

P: You got it. You got all your high 3s and your low 4s. That was awesome and the scale at the end was really very clear. Alright, good.

Both parent and child go off task as the parent looks for a pencil to make a mark on the practice sheet. After a few seconds, the parent tells the child to do *Finger Patterns*. The child is to either pick the string or pick the *Finger Pattern* to perform on the string. After a short discussion, the decision is made to play finger pattern one on the E-string. Both parent and child play together through the *Finger Pattern*. Right after completing the pattern, the parent asks for *Finger Pattern* one on the D string. Again both parent and child play through the pattern. Immediately after the pattern, the parent asks for the G-string. The child wants to play a different pattern. The parent agrees and reminds the child to move her elbow forward to allow the violin hand to curve around the instrument. The child is unsuccessful in bringing her hand around. The parent models the correct way to bring the hand around the instrument. As the child begins to play again, the parent interrupts and reminds the child to check her bow hold. The child makes corrections and plays the pattern incorrectly. The parent specifically tells the child what was played incorrectly. Both parent and child play the pattern together. The parent quickly moves on to the next task of the *Brazilian*.

C: [Playing *Brazilian*]

P: Good. How many high two's are there in this piece?

[Something beeps in the background. Parent gets up and goes into another room]

C: Um, as far as I know it's two.

P: [Speaking quickly] There's just two, so make sure that those twos are high and they are perfectly high, but what we have to do now is make sure is that the other two's are touching the one. [Models on her hands the fingering] One more time.

C: [Whining]

P: One more time. This is a fast one. This will be less than one minute to play. Come back.

C: [Starts playing. Plays an incorrect note]

P: [Interrupts] That's the one that needs to be low.

C: [Continues playing]

P: [While child is playing] Yes, good. [Gives the child a "thumbs up"]

C: [Continues playing]

P: Very good. [Turns to look at the practice checklist] Okay, we got both of those down, but we didn't work on the *Lully* scale today, so we'll have to make sure to get that tomorrow. The last thing I want to do is quarter exercises and that takes less than a minute and we are done. Do you have the quarter? [Gets up to get a quarter] I have the quarter.

P: Good. How many high two's are there in this piece?

[Something beeps in the background. Parent gets up and goes into another room]

C: Um, as far as I know it's two.

- P: [Speaking quickly] There's just two, so make sure that those twos are high and they are perfectly high, but what we have to do now is make sure is that the other two's are touching the one. [Models on her hands the fingering] One more time.
- C: [Whining]
- P: One more time. This is a fast one. This will be less than one minute to play. Come back.
- C: [Starts playing. Plays an incorrect note]
- P: [Interrupts] That's the one that needs to be low.
- C: [Continues playing]
- P: [While child is playing] Yes, good. [Gives the child a "thumbs up"]
- C: [Continues playing]
- P: Very good. [Turns to look at the practice checklist] Okay, we got both of those down, but we didn't work on the *Lully* scale today, so we'll have to make sure to get that tomorrow. The last thing I want to do is quarter exercises and that takes less than a minute and we are done. Do you have the quarter? [Gets up to get a quarter] I have the quarter.

The parent brings a quarter, shakes the child's shoulders and arms to loosen the muscles, and places the quarter on the back of the child's hand. The child moves her hand up and down as if simulating a bow stroke. The goal is for the child to move her arm and down without dropping the quarter. This is an exercise on flexibility of the bow wrist.

Several times the quarter falls, but the parent just quickly sets the quarter on the back of the child's wrist and continue the exercise.

C: [Quarter falls]

P: Alright. Okay, so you know what? You know what I saw that time? I saw this ...[models the hand going up and down but did not bend at the wrist] ...which means your elbow's kind of like doing something. So, you got to focus on the hands thing. Relax. You got to think flat, flat, flat, flat, flat. [Models a flat wrist as she moves up and down to keep the quarter on the back of the hand]

C: [Hand goes up and down correctly]

P: Oh, that was perfect. You don't have to touch to your nose. Two

C: [Hand with quarter goes up and down twice and then drops the quarter]

P: That time it fell off because your hand did this, [Models] so you got to try to keep your hand flat because if your hand gets curvy, then it will fall off. [Helps child with hand going up and down] Six, seven, eight. Oh, your elbow was moving that time. There you go. [Quarter falls. Picks up quarter and puts back on child's hand] Last one. I'll do it with you. [Quarter falls. Picks up quarter and puts back on child's hand] [Quarter falls again. Picks up quarter and puts back on child's hand]

After another successful repetition, the parent places the actual bow in the child's hand. She is to move the bow up and down while keeping the quarter on the back of the

hand. There are ten repetitions with the quarter falling several times. Once the parent counts the tenth repetition, she instructs the child to take a bow and end the practice.

End of practice.

(11B) P12 post-course video

Lesson length: 00:37:31

Total pieces and exercises practiced: 11

P: Parent

C: Child

The video begins with the parent setting up the camera angle and the child covering her face. The child quickly leaves the area. The parent, satisfied with the placement of camera, walks over to the designated practice area.

P: Com'on.

C: [Does not return]

P: Alright, fine. We won't record it. [Camera continues to record]

C: [Returns to take violin and bow from parent] I don't want to.

P: I know, you don't want to. It's okay. No big deal. I'll just record at the end. Sound good? It's okay. I don't mind. It's not a big deal.

Picking up her violin and bow, the parent reads the plan for practice from lesson notes.

P: Listening. Oh, oh. We haven't done it yet. That means that when we finish up this, make sure we get out listening in because that's important we get that in this week. Okay, we need to play some review. Three songs from *Book Two*, keeping your eyes on the bow. *Note reading. Scales. Shifting* and then we're going to play *Martini Gavotte*, Section A, Section B, and Section C, and we are going to try Section D. We got three notes of section D yesterday. We're going to try to get at least three more and I'd love to get the whole section because actually think you know it already. Do you have something you want to start with?

Immediately, the family pet distracts the child. The parent gives the child an opportunity to choose whether to ignore the pet or remove the pet from the room. The child chooses to have the pet removed from the room. The parent asks the child to play a review piece, with the goal of watching the bow. The parent leaves to remove the pet. The child complies and watches her bow as she plays *Musette* at a very fast tempo. The parent returns and tells the child the tempo was fast.

P: So, that seemed really fast. Can you play that again for me? Let me give you an introduction and see how fast I would like you to play it.

The child walks away. The parent calls her back and the child returns. The parent reminds the child to keep her eyes on the bow as the parent plays the introduction at a slower tempo. The child begins with a much faster tempo than that provided by the introduction and is quickly stopped by the parent. The parent discusses the difference between the tempo of the child compared to the parent's desired tempo. Suddenly, the child almost drops the violin. The parent is startled and asks the child to focus. The child

states she does not want to play at a slow tempo. The parent responds with concern regarding the violin almost falling.

P: I was scared because we almost just dropped this violin. Okay? That's really scary for me because even though it's insured, I don't want your violin broken. It's a really expensive instrument.

C: [Swinging bow]

P: Let's not play with our bow like that. So I know you don't like going that slow. [returns violin back to child] You can take it back now. Let's watch the way we're holding it and you're having a master position, that's the playing position. I know you don't like going that slow. I don't feel like the speed I gave you is like a super slow speed. I feel like that's kind of the normal speed for *Musette* and I can understand that you've been doing it really fast and I want to try to get it to slow down a little bit. Maybe we could find something in the middle. Okay, so if your speed is here [Plays fast and sloppy] and my speed is here [Plays very slow] can you pick a speed between those, that's not too fast and not too slow?

C: [Shakes head "no"]

A power struggle begins between the parent and child. The parent offers to do sit-ups while the child plays *Musette*. The slower the child plays, the longer the piece, and the parent has to do more sit ups. The child shakes her head "no". The parent reminds the child of a similar game with the parent doing squats. The child gives no response. The parent waits a few moments and then asks the child to play the piece at a slower pace. The child does not respond. The parent gives the directive to get into playing position

and begins to play the introduction to *Musette* at a slower pace. The child gets into playing position but plays at a faster tempo than the introduction. The parent immediately stops the child and demonstrates the correct tempo. This time, both parent and child play together, but at different tempos. The parent plays a slow tempo as the child continues to play the faster tempo. After a few moments, the parent stops playing. The parent suggests abandoning the piece until the next lesson. The parent suggests talking to the private teacher on the importance of playing at a slower tempo. The parent suggests moving on to *Hunter's Chorus*.

The parent plays the introduction to *Hunter's Chorus*, but the child turns away. The parent instructs the child to turn back and pick a different piece at a slower tempo. The child refuses. The parent states if the child does not have a suggestion, then to play *Hunter's Chorus*. The child gets into playing position but does not start to play. After eight seconds of silence, the parent frowns and has a conversation with the child.

P: Would you play it? It starts here. [Calmly moves child's bow to the middle]
[Sings the first two notes of the piece]

C: [Stands in playing position but does not play]

P: What are you waiting on? On me?

C: Mmm-hmm

P: Do you want an intro?

C: Mm-hmm.

P: [Gets into playing position and plays an introduction to *Hunter's Chorus*]

C: [Plays *Hunter's Chorus* very quietly. Seems to be looking at the floor as she plays.]

The parent asks for a bigger sound and the child complies. After the performance, the parent gives immediate feedback regarding a specific note. The child still appears to be unhappy as she looks at the ground and lowers her instrument. The parent suggests changing to a faster paced piece. The child does not respond. The parent gives the child the option to choose the next piece. The child still does not respond. After ten seconds of silence, the parent picks up her violin in frustration and directs the child to play *G Major Scale*. The child complies and begins to play *G Major Scale*.

P: [Calmly stops the child by removing the bow from the string]

Put the violin down.

[Takes the child's violin puts on table]

I know what it sounds like you don't want to be playing. I know it sounds like you don't want to be playing and I know that you're not happy because [Opens up arms to hug the child] it's because you are not happy.

P & C: [Both hug]

P: Because *Mussett*... cuz I wanted you to play it slower and you really didn't want to play it slower did you? You just wanted to play it fast?

C: Cuz I can't.

P: [Still hugging child] You can't play it slower, so it must be really hard to slow it down, huh.

[The next six seconds, patting child on the back as they hug]

But I don't want that to color the feeling of our entire lesson because right now, I don't think either of us is having any fun so now. You seem so down, you don't want to do anything, I'm asking you to do things and I know it sounds like when you play violin. You're happy. Okay? So, let's try to find something to make us have a fun lesson. Do you know what I think we need to do right now?

[Begins to let go of the child] You know what we forgot to do?

[Whispers in child's ear] ...Kitty.

The child shows a lack of interest with the suggestion. The parent continues to recommend other fun strategies with "Kitty". The child finally retrieves a stuffed kitty toy and has a short conversation about the family pet. The parent redirects the child back to the practice by asking what the child would like to perform from her practice sheets. After more coaxing, the child agrees to a strategy. The child rolls a die and moves a chip across a game board with spaces designating practice goals. The child landed on the goal of keeping the violin level. The parent suggests note reading while keeping the violin level. The child plays one line and the parent immediately directs the child to correct the violin level. The child corrects the violin level and plays the same line with incorrect rhythm. The parent interrupts and models the rhythm through singing. The child requests a slower tempo and the parent models again. The child plays the line correctly.

P: That was perfect. Okay and your violin was really level and that's perfect. Okay, let's roll again. [Hands die to child]

C: [Passes the die back to the parent]

P: I'll roll.

The next goal is to have a curved thumb. The child asks the parent to demonstrate the task. The parent agrees and tells the child to watch pinky and thumb while playing *Allegro*. After the parent's performance, the child gives the parent a positive thumb's up. The child roles the die and lands on a space; indicating the goal of a relaxed arm and shoulder. Child decides to note-read while maintaining the goal.

C: [Walks over to the music]

P: Okay, so let's make sure that your head should be real heavy on your violin making sure your violin is staying up.

C: [Adjusts violin and head placement]

The parent counts off and the child plays through the line. The child correctly did not play during the moments of silence, called rests. The parent models the line correctly and asks the child to repeat the performance. The child observes the rests with more accuracy during the second performance. The parent provides a general positive comment and rolls the die for the next goal.

P: Yeah, that was it.

The next selected square on the game board stated a straight left wrist, instead of touching the neck of the violin as the goal. The parent demonstrated a straight wrist and then a collapsed wrist. The child correctly imitates the parent.

P: [Adjusts the child's violin] Perfect. Nice and straight.

The child moves on to play another line from her note reading book. The parent asks the child to play again at a slower tempo to ensure the note values are held the length indicated in the music. The child begins to play and the parent joins in by singing and pointing to the music. After the child finishes the performance, the parent asks her to repeat the same line again. The parent points to the music as the child plays. After the performance, the parent makes a general positive feedback statement and moves on to the next line and focus point. The next selected square on the board game directs the child to keep the left-hand fingers over the fingerboard. The purpose was to keep fingers over the fingerboard instead of hanging fingers off the side of the violin neck. The parent recognizes that the task is too difficult to complete and asks the child to play another note reading line. The parent describes and demonstrates the proper technique.

P: ... so you want your violin and fingers over the fingerboard, [demonstrates] just to make sure they're there and then none of them are hanging down below. Okay?

The child attempts to change the focus, but the parent successfully redirects the child to move on to the fourth line of the note reading exercises. After the child's performance, the parent models the line through singing. The parent follows up directing the child to keep the rests steady. The parent also compliments the child's performance.

P: Yeah. [Models by singing] Bah, shh, bah, bah. These [pointing to rests] got kinda rushed, but all the rest of this line, it's perfect. Were your fingers put down on the fingerboard? I am not able to really focus on this, on what's

happening here [points to violin fingers] because I'm looking at the rhythm, to make sure you've got the rhythm.

The next focus is to perform with a relaxed shoulder. The parent suggests using the stuffed cat toy on the shoulder as a reminder to keep the shoulder down. The child rejects the idea and offers to use her own hand on her shoulder. The parent reminds the child that she needs both hands to perform.

P: No. Put your hand here. [Points to violin neck] For this hand here and just focus on the shoulder being relaxed. Okay?

C: [Gets into playing position with an attitude]

P: [Sighs heavily and rolls her eyes] 1 and 2 and, ready and go.

C: [Plays accurate rhythm]

The parent compliments the child for using the correct rhythm and previews the next lesson and new rhythm pattern. The parent explains the new rhythm pattern and answers the child's questions. The parent gives the child a choice to work on *Scales* or section D from *Martini Gavotte*. The child yawns and chooses *Scales*. The parent offers the choice of *G Major Scale* or *A Major Scale* focusing on the fourth finger on the descending scale. The child ignores the parent's focus point and rolls the number four on the die. The parent stops the child and reminds her that they are already working on a different goal. The child refuses to work on that goal. The parent reminds the child that the private teacher gave specific goals for the *scales*. The parent still counts the four spaces and states the straight wrist goal of the board game. The child performs the *G*

Major Scale with a straight wrist and uses the fourth finger. The parent immediately gives positive feedback specific to the fourth finger.

P: I really liked that. [Models the fourth finger] When I saw you stretch your four and one didn't scooch around at all. [Models a first finger moving around]

The parent rolls the die and reaches the end of the board. The parent does not comment on the completion of the board, but asks the child what about the next task. The child selects *Martini Gavotte*. The parent tells the child she is delighted with the choice. The child responds she did not intend to choose what the parent wanted to practice next. The parent dismisses the child's comment and states the practice goal of learning new notes for *Martini Gavotte*.

The parent reviews and models three notes with an up bow slur from a previous practice. The child imitates the parent but plays one note incorrectly. The parent directs the child to use the correct fingering.

C: [Plays three notes with an up bow slur. Plays second finger incorrectly.]

P: Low two. [Referring to the second finger]

P & C: [Playing music together] [Child still plays second finger incorrectly]

P: C natural. [Referring to the second finger]

C: [Plays only second finger. Plays correctly]

P & C: [Playing music together twice. Second repetition matched.]

C: [Correctly plays the notes on her own]

The parent directs the child to use a *down bow*. The child repeats the task seven times with correct finger placement, but without consistent bow direction. The parent moves on and plays the next section. The child attempts to imitate the parent but struggles. The parent encourages the child to try again and they play together. The third finger placement does not match. The parent models and the child plays the section twice, but still plays the third finger incorrectly. The parent specifically addresses the placement of the third finger.

P: Yea, it's not a high three though. [Referring to the third finger] It's a regular three.

The parent plays the previous section and new section together. The child imitates the parent and plays beyond the new section. The structure of the piece has many repetitions of the same musical material. The child recognizes the repeated material and continues to play through the piece. The parent joins the child and encourages her to continue playing. The parent stops playing to adjust the child's posture as she continues to play through the piece. The parent then suddenly stops the child from playing and tells the child she has almost completed the entire piece. The parent reviews the structure of the piece and tells the child to start from the beginning and play until they reach a section they have not yet learned. The parent sings the introduction to the piece and the child begins to play. The parent begins to play through the piece with the child. They reach a section that seems unfamiliar. Both parent and child slow down the tempo to get through the section and then increase the tempo when the music repeats previous musical material. Both parent and child stop at a new section.

P: Now this, your gonna like this section. [Referring to new section]

P & C: [Playing music together new section. Seems as if they are playing it for the first time. Child is stumbling]

P: And then we play A again and then we'll play the section of A and that's it. I know, that C part always seem like it's different right there [points to music]

C: [Walks away]

P: ...and then it's different right there [points to another section of the piece]. And then it's an octave there. Or up a string. That's it.

C: It's been five minutes

The parent interprets the child's statement related to the time. The parent asks the child to take a bow to end the practice. The child does not bow. The parent asks what the child wants to do if she does not want to bow. The child requests five more minutes for the practice. The parent smiles and pretends to add five minutes to an imaginary clock. The child requests to continue working on *Martini Gavotte*.

C: I want to keep working on this.

P: No, are you sure?

C: [Out of camera angle] [Tapping bow on strings]

P: Okay, come on over.

- C: [Enthusiastically walks over to parent]
- P: So then we play the A section, do you want to learn the E section or do you want to focus on the C prime?
- C: [Walks over to the music and points to the E section]
- P: The E. Okay. Now, I'll tell you, this is one of the more challenging ones because it's got all kinds of accidentals. Okay?
- C: [Makes a gesture indicating this will be an easy task]
- P: And I already know...It's easy stuff. Okay, so it's going to start the low one. [Demonstrates first note]
- C: [Plays first three notes correctly on her own]
- P: Yeah!

The parent and child play together the first four notes of the E section. The child plays an incorrect note. The parent directs the child to play a low second finger. Both parent and child play the same four notes, but the second finger is incorrect. The parent tells the child the goal is to work on the first four notes. The child repeats the first four notes twice, but did not correct the errors. The parent changes the goal to play through the next section and play each note correctly. The next seven minutes are spent going through each note in the new section. The parent models, explains the sequence, and gives verbal prompts to help the child play the new section of music. The child imitated what the parent would model, but without repetitions. When the parent and child reached the end of the new section, the parent requests a performance of the entire section. The child

yawned and tells the parent she has had enough. The parent agrees and gets into position to bow and end the lesson.

P: Okay, let's bow.

[Parent gets into bow position, but child stays in playing position]

P: Hmm. Not quite.

C: [Grins and gets into rest position to take a bow]

[Both take a bow]

P: Thank you.

Lesson ends.

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Vita

Yvonne Davila-Cortes is originally from Chicago, Illinois and began Suzuki violin at the age of five. She attended DePaul University and received her B.M. in Music Business and Violin Performance under Joseph Genualdi. During that time, she had the opportunity to substitute with the Chicago Civic Orchestra. She received her M.M. in Violin Performance at UW-Madison under Vartan Manoogian. Yvonne has appeared as a soloist at the AIMS Music Festival in Solsona, Spain and at the Rural Musicians Forum in Spring Green, Wisconsin. Yvonne was a member of the Rockford Symphony Orchestra and a substitute with The Madison Symphony Orchestra. She served as an Adjunct Instructor at Ripon College, conducted an elementary string orchestra in McFarland, Wisconsin and established Suzuki violin studios in both Madison and Spring Green, Wisconsin. Yvonne is currently a middle school Orchestra Director in Round Rock ISD and Director of the Austin Youth Concertante Orchestra. She maintains a private Suzuki studio and serves on the faculty of The University of Texas at Austin String Project, for which she has served as Preschool Coordinator and Assistant Director. Yvonne received her Doctorate in Music and Human Learning at The University of Texas at Austin. Her research interests focus on children's musical development, parent education, and children's musical achievement. Yvonne has presented research at the Suzuki of the Americas Association, American String Teachers and Texas Music Educators Association conferences.

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